

File Copy

June 5, 1953

AIRMAIL

Dr. Frahm
Aussartigos Amt
Bonn, Germany

transmitted through

The Diplomatic Mission of the Federal Republic of Germany
1742-44 R Street, Northwest
Washington 9, D. C.

Dear Dr. Frahm:

Ref: 454-03-8199/53^{II}

In answer to your letter of April 21, which was awaiting me as I assumed office here on June 1, I should like to provide a tentative answer to your numerous questions. I shall take up this problem in greater detail with the officers of NAEBS at our next meeting, in case you have further questions or may care to make more specific proposals in answer to this letter. Taking up your questions specifically:

- (1) We would prefer musical programs of any of the types you mention, opera, operetta, symphony, classical, contemporary, and folk music.
- (2) If American or English voices were available for the announcing, even if there is a pronounced accent, I believe we would prefer to have the introductory and closing texts and commentaries in English. If this is a serious problem, we can keep the German and superimpose the English over it ourselves, but this has proved to be a rather cumbersome procedure in general.
- (3) I believe it would be best for us not to attempt non-musical programs until the results of programs in other languages have been analyzed. Therefore, I believe plans for the use of lectures, plays or mixed programs in German should be held in abeyance.
- (4) Programs of from one-quarter hour to a full-hour can be used. Special programs of longer duration might also be considered.
- (5) We would prefer to receive the tapes recorded at 15 inches per second.
- (6) To provide you the information requested, we are sending you available pamphlets and brochures on recent developments in and productions by the NAEBS. These are being sent under separate cover.

Sent
NAEBS
brochures
+ album
brochures,
etc

Dr. Frahm

- 2 -

June 5, 1953

We thank you most sincerely for your inquiry and hope that this preliminary exchange of letters may lead to a worthwhile exchange between our two organizations and nations. As plans develop, our International Relations Committee and Executive Committee will wish to discuss them in detail. My reply is, therefore, only a preliminary one.

Sincerely,

H. J. Skornia
H. J. Skornia
Executive Director

HJS:ll

cc: International Relations Committee
Executive Committee

Copies Sent

Rockefeller Project 1954
file

Box 2002
University, Alabama

July 1, 1954

Mr. John Marshall
Rockefeller Foundation
49 West 49 Street
New York City

RECEIVED
NAEB HEADQUARTERS

JUL 1 1954

AM PM
7 8 9 10 11 12 1 2 3 4 5 6

Dear Mr. Marshall:

Seymour Siegel and George Probst have told me of their recent conversation with you concerning the possibility of a modest grant to the National Association of Educational Broadcasters for a six-month experiment in the technique of broadcasting poetry.

A summary of this proposal prepared by Mr. Lewis Hill is being transmitted herewith and I hope you will consider this NAEB's final request for consideration of such a grant.

By copy of this letter I am requesting Dr. Harry Skornia, Executive Director, to send you a copy of our Constitution and a copy of our Tax Exemption Authority from the Bureau of Internal Revenue.

Let me assure you of my tremendous personal enthusiasm and deep gratitude for your consideration of this proposal.

With all best wishes, believe me,

Cordially yours,

Graydon Ausmus
President

ga-lg

Send
1 of each
direct

ROBERT F. WAGNER,
Mayor

SEYMOUR N. SIEGEL
Director

WNYC



WNYC-FM

THE CITY OF NEW YORK
MUNICIPAL BROADCASTING SYSTEM

MUNICIPAL BUILDING
NEW YORK 7, N. Y.
Whitehall 3-3600

July 13, 1954

RECEIVED
NAEB HEADQUARTERS

JUL 15 1954

AM 7 8 9 10 11 12 1 2 3 4 5 6 PM

Dr. Harry J. Skornia
University of Illinois
Urbana, Ill.

Dear Harry:

Herewith is a copy of the proposal as submitted
to the Rockefeller Foundation.

As ever,

A handwritten signature in blue ink, appearing to read "Seymour N. Siegel".

Seymour N. Siegel
Director

sns-lg

enc.

Sent tax exempt
statement to Siegel
7/15/54

SUMMARY OF A PROPOSAL TO THE ROCKEFELLER FOUNDATION

For a Six-Month Experiment in the Techniques of Broadcasting Poetry

It is assumed for purposes of this summary that the desirability of enlarging the audience for contemporary poetry is established. Several arguments in justification of this view were outlined in the "Proposal to the Old Dominion Fund" of November 1, 1953, and in the "Memorandum for a Discussion with the Rockefeller Foundation" of June 1, 1954. Those arguments are not repeated here. It is also assumed that the deficiencies of most previous efforts to broadcast poetry are generally recognized, although a precise definition of such deficiencies may be lacking. This proposal is aimed at clarifying the technical problems of format, interpretation and reading in the preparation of modern poetry broadcasts; and at evolving a solution of those problems through a number of specific experimental techniques.

1. Approach to the Experiment

In the broadest sense, the problems of communicating poetry are problems of community. They do not exist where we imagine (what has probably never obtained) a complete identity between the poet's acculturation and that of his immediate audience.

In the present century, as is everywhere understood, poets have cultivated modes of experience and expression which lie outside the popular culture and are, in many respects, fugitive

neither
which we have
ever seen,
of course,
wonder how
come Rockefeller
assumed to
have seen old
Dominion
ML.

good!

toward it. Not only reaction and iconoclasm, but the shaping of genuinely new perceptions and crafts, have dictated this trend. But of course, the increasing specialization of the craft and its retinue of academic criticism has resulted in an extraordinarily isolated poetic community, as alien to a majority of the 'intelligentsia' of the times as to its mass culture. This acute divergence of communities defines the general problem before any project which aims to widen the audience for modern poetry. The approach necessarily begins with a study and alleviation of the divergence, poem by poem, understood in the immediate literary view as a task of enlarging the poem's accessible context. This means endowing with greater familiarity and currency the experiences, perceptions, idioms and symbolic usages of modern poets, by analogy and interpretation, in a language less specialized, but with the poem itself at the center and climax.

It would be absurd to construe such a task as one of 'mass' communication. It has already been noted that the presumably educated classes are as remote from contemporary poetry as is the amorphous and anonymous 'mass.' The critical problem which invites some early solution is to increase the participation of relatively educated persons in the poetry of their own culture. What is now a tiny minority comprising the actual community of poetry should, and may, be expanded to a large minority.

Again in the broadest sense, there are two methods by which a contextual clarification of poetry may be attempted.

The direct, discursive method of the teacher is one of these. If for example we consider the poem At the Indian Killers Grave by Robert Lowell, it is plain that public understanding would benefit from some discussion of the Indian Wars, the history of New England Calvinism, the Marian dogma of Catholicism, and a half-dozen other conceptual or historical elements of the poem's subject matter. In a college classroom it would be asked typically of this poem -- what does it mean to "thunder race," who are John and Mary Winslow, what is the significance of the symbol "Dragon"? By gloss and paraphrase, by pointing up the functions of the heavy rhyme, by asking and answering a group of questions such as might appear on a mid-term examination paper, the broadcaster can supply a large amount of the stimulus to reflection which such a poem requires. It is not necessary that the discursive treatment of a text should cling to any pedagogical formality or linger over any pedantic detail. The difficulty imputed to much poetry of the present century is more a matter of elisions, compressions and unusual juxtapositions than of complexity in the actual denotative content. When these difficulties are clarified in a manner that appeals to the idiomatic sense of a general audience, a relationship of discernment and judgment with the poem is brought about, which is prerequisite to the discussion of its larger context. It is evident that for a poem like Lowell's, though not at all for every modern poem, some explicit treatment of the 'difficulties' in this fashion is indispensable.

Yet, as in the classroom, the problem of context is as much

one of "why" as it is of "what." If every element of Lowell's poem, from the metrics to the symbology, were laid out in a clear logical relationship, the primary question would remain: why did the poet do it? Where is the poem's special configuration of thought and experience reflected in the more general experience of the community? Assuming we understand its details or obscurities, what is the common ground, necessity or aspiration that underlies the poem, and to whom or what does it speak?

With the second method mentioned, context is regarded more as a matter of the underlying and ramifying situation of the poem than as a problem of exegesis. Ideally this method aims to re-identify the actual mental situation of the poem's genesis and, so far as possible, the collateral experience brought to bear during its composition. The auditor, then, participates in the poem's cause in somewhat the same perspective as the poet, and (again ideally) its necessitation becomes his own. The approach here is not discursive, but might be described, with decided reservations, as theatrical.* If, in the ideal conception of this method, the poet could make himself recover and describe the origins of the poem, it should prove relatively simple to provide a contextual setting wherein the auditor could participate as the vicarious creator. The poem's setting would confront the auditor with an association of feeling and thought and their resulting essences -- hope, conflict, despair, joy, or whatever -- from which the poem itself would emerge as an appropriate synthesis.

* This term is not meant to suggest the use of dialogue or an actually dramatized script, but merely to distinguish the kind of interpretive treatment in which the poem and its context are viewed (in other language than the poet's) entirely in the poet's perspective, with no 'observer' present.

Unfortunately, it must be anticipated that very few poets will prove able to recover useful information for this process of giving context to their own work. However, from internal evidence and the probably fragmentary assistance of the authors involved, it should be possible to pursue this method with relevance and reasonable accuracy. In many cases the purely imaginary associative reactions of the broadcaster to the poem would be sufficient.

The discursive, analytical approach has of course a widespread use in college classrooms. The essentially theatrical method outlined above has never, so far as the proponents are aware, been employed in the broadcasting of serious poetry, and has its only analogue in the texturing of certain pseudo-philosophical programs in American radio where sentimental verses are used, with organ accompaniment, to heighten a recitation of platitudes.

This project would begin its experiments with a mingling of the two methods outlined. No doubt the experiment would disclose other more fundamental factors for the development of a contextual method; but, looking toward such discoveries, this is where the proponents would start. It is clear that both of the methods outlined, taken literally and applied exclusively, hold enormous threats of ruination for any poem. On the one hand a dull though learned discourse, and on the other hand an impressionistic side-show in which the poem was only a blurred and passing occurrence, might easily result from these approaches. In summary, and against these dangers, it may be said that the over-all objective

is to discover the best means of surrounding a poem with sufficient data on its subject matter, and sufficient non-critical comment on its locus in human experience, to illumine its meaning and importance without distracting from its uniqueness. The thinking out and experimental tape-recording of a number of variants and amalgams of these basic methods, applied to contemporary poems of radically different kinds, will constitute the project's work.

It deserves emphasis, without depreciating the important purpose already noted, that many problems attributed to the typical complexity of modern poetry are actually derived from a decline in the art of reading it. A moment's thought reveals that these problems are not in reality peculiar to modern poetry; for the work of John Donne is no less neglected than the work of Richard Eberhart. The mere art of reading poetry has become so obscure and rare, that many modern poems which would require no special contextual presentation if properly read are commonly thought to be perversely difficult.

This project is not designed to undertake an extensive survey of available voices for poetry reading, nor to conduct a large number of auditions for new reading talent. But since the proposal does contemplate considerable travelling and country-wide consultation with authors, critics and broadcasters, it is expected that some valuable information on readers and reading can be brought together as an incidental product of the experiment. A few of the project's tape recordings will employ

material relatively free from 'difficulties,' reducing the problem of context to the mere construction of a general program format sufficiently informal and lucid to awaken interest, and simple enough to sustain it. In these experimental programs the focus of study will be on the effectiveness of different reading techniques applied to the same material, and, to the extent possible, testing different voices for future reference.

2. The Consulting Group

The thinking thus far outlined, providing a starting point for experiment, will be amplified in consultation with various authorities during the course of the project. No attempt will be made to assemble a fixed group of consultants or to hold group conferences, but each person consulted will be asked to audition and review the project's tape materials both during and after their production, and to assist at the outset in establishing criteria and objectives. Each consultant will be asked to prepare a written opinion on the quality and effectiveness of the techniques explored and recorded. The project director will carry out this review-and-appraisal part of the undertaking by systematic travel at the beginning, middle and end of the project period.

Critics such as Blackmur, Ransom, Jarrell and Winters, experienced recorders of poetry such as Sweeney, Frankenberg and Ferling, broadcasters such as Andrew Allan of the C.B.C. and P. H. Newby of the B.B.C., and, in addition, several poets, will

be asked to cooperate as consultants.

Thus, the final materials of the project will consist of a number of tape-recordings illustrating the best of the experimental methods evolved, as applied to the work of several different poets; and coupled with these, written critical opinions of the work by the group of consultants, plus the summary conclusions of the director. These materials will offer a basis for determining the feasibility of a more extensive project in the production of poetry programs for actual broadcast.

3. Mechanics and Personnel

Running six months from the time of a grant-in-aid, the project would be operated under the National Association of Educational Broadcasters and executed by one of the proponents, Lewis Hill. Mr. Hill has been responsible over the past several years for numerous productions of poetry readings at KPFA, in Berkeley, California, of which he was the founder and executive director. He is himself an experienced poetry reader, is academically trained in literature, and has a wide acquaintance with contemporary writing.

The project would require no administrative apparatus under its own budget, and no other salaried staff except occasional secretarial assistance for Mr. Hill. The director would be wholly responsible for selection and use of the proper consultants, for the conduct of the experiment and assembly of the final report.

4. Funds RequiredFor Personnel

Director (6 months)	\$5,000.00	
Occasional secretarial assistance	<u>1,000.00</u>	\$6,000.00

For Travel, est.

2,000.00

For Equipment

Ampex 600 tape recorder (\$545) and associated equipment for splicing, monitoring, cable extension, etc., est.	625.00	
24 recording tapes	<u>85.00</u>	710.00

For Miscellaneous Expenses

Postage, telephone and telegraph, est.	250.00	
Studio rental (est. 15 hrs.)	75.00	
Various supplies and services (paper, mimeographing, etc.)	100.00	
N.A.E.B. overhead	<u>385.00</u>	810.00

For Contingencies450.00TOTAL\$9,970.00

June 23, 1954

Lewis Hill
George Probat
Seymour Siegel

LEWIS HILL

Duncans Mills, Calif.
August 16, 1954

Dear Mr. Hill:

I am very happy to acknowledge receipt of your check for \$1,500.00, as a further advance on the budgeted expenses of the Rockefeller Foundation project in poetry broadcasting. A total of \$2,500.00 has now been received from your office on this project.

Anticipating Mr. Schooley's return at the first of September, I will send to his office later in this month a schedule of disbursements calculated to serve our mutual convenience. I shall be making an extensive trip for the project very early in September, for which additional advances will be required; but that can be cleared up with Mr. Schooley at the appropriate time.

I will also await Mr. Schooley's suggestions on the method he would like to follow in keeping the NAEB record of expenditures made here. Since it is necessary for me to maintain detailed records in order to administer the budget of the project, it will be easy to supply the information Mr. Schooley needs in any form convenient for him.

Thanks for your speedy cooperation.

Sincerely yours,

/s/ Lewis Hill

Mr. Harold E. Hill, Associate Director
N.A.E.B.
119 Gregory Hall
University of Illinois
Urbana, Illinois

August 13, 1954

Mr. Lewis Hill
P. O. Box #6
Duncan Mills, California

Dear Mr. Hill:

Enclosed is a check for \$1,500.00 to complete the initial payment of \$2,500.00 which you requested.

Mr. Schooley, NAEB Treasurer, who passed through town between parts of vacation, instructed me to send this to you. I presume that the \$2,500.00 will be sufficient for your needs until shortly after the first of September, at which time Mr. Schooley will have returned from vacation. At that time, he will write you in regard to arrangements for future disbursements.

I would appreciate it if you would drop me a note indicating that you have received this check.

Sincerely,

Harold E. Hill
Associate Director

HEH:jy

AIR MAIL
SPECIAL DELIVERY

LEWIS HILL

Duncans Mills, Calif.
August 10, 1954

Dear Mr. Hill:

Thank you for your letter of August 6.

I am very glad to learn that Mr. Schooley will be accessible to arrange for disbursements before the end of the month.

One feature of this project is the assembly of a small group of consultants in various parts of the country, to help evaluate some of the experimental tape work. ~~Late in August~~ I shall have to do some travelling to accomplish that. This travel, like all other activity in the project, must be covered in advance. Since equipment purchases must also be covered during this month, as well as my own fee, I'm sure you can understand my anxiety that the supply be adequate and in time.

Sincerely yours,

/s/ Lewis Hill

Mr. Harold E. Hill, Associate Director
N.A.E.B. Gregory Hall
University of Illinois
Urbana, Illinois

Copied at NAEB Hqs. Aug. 12, 1954-cp

LEWIS HILL

Duncans Mills, Calif.
August 9, 1954

Dear Mr. Hill:

I have received today your check No. 492 for \$1,000.00, as an advance for use in the poetry project. Thanks very much for sending this on so promptly.

In various communications to Mr. Schooley, I have asked that a supply of your voucher forms be provided, so that we can begin a careful routine accounting for the funds immediately. I'm sure we will have no difficulty on this score. If you have no vouchers or voucher system I will follow an analogous procedure of my own.

We must bear in mind that this is a six-month project which terminates on January 15, 1955. We are almost a month into it already and, as you will easily understand, the absence of adequate funds here has a hampering effect. The expenditures in the project to date, including the equipment purchases and my own fee, already exceed the amount advanced; and of course, in order to proceed with any ease we must have funds on hand for current needs. In letters to Mr. Schooley's office I suggested that a total initial advance of \$2,500.00 be provided for the month of August. I do not believe we can expect to operate the project through the month of August unless these funds are provided. I would therefore urge (not knowing the time of Mr. Schooley's expected return) that some arrangement be made in your office which will permit us to proceed on the budgeted expenditures of the project without further delay.

Vacation season presents many hazards! I would not wish to detract from the results of this project by having to compress six months' work into four on account of a delay in funds. Because the unexpended balance of funds is to be returned to the Rockefeller Foundation on next January 15, we must regard it in this light. Anxious though I am to present no unusual burden to your office, I must insist that my own responsibilities in the project are contingent upon my receipt of punctual disbursements from the grant as originally conceived over the six-month period from last July 15.

Sincerely yours,

/s/ Lewis Hill

Mr. Harold E. Hill, Associate Director
N.A.E.B., Gregory Hall
University of Illinois
Urbana, Illinois

cc: Graydon Ausmus
Seymour Siegel

Copied at NAEB Hqs. Aug. 11, '54 - cp

LEWIS HILL

FOR INFORMATION OF

HJS.

Duncans Mills, Calif.
August 7, 1954

Dear Mr. Schooley:

I have received copies of letters of August 3 from Graydon Ausmus to officers of the Rockefeller Foundation, regarding the grant of \$9,970.00 for experiments in poetry broadcasting under my direction. Some aspects of these letters affect the content of my letter of August 4 to you, and perhaps it would be well to start all over again in settling procedure.

It is relieving to note in Ausmus's letter to Miss Flora M. Rhind that the Rockefeller Foundation designated its grant for a period of six months commencing on July 15, 1954, any balance of unexpended funds to be returned to the Foundation on that date. Early in July I had been advised informally that the grant period would begin on the 15th, and on the strength of that I began to spend quite a bit of time on the preliminary planning at mid-July. In my recent letter to you I was not aware that the July 15 date had been formally attached to the grant, but made the suggestion, as you will recall, that August 1 be taken as the beginning date. My suggestion of August 1 is, of course, rescinded, and I will commence the accounting of my own services and the project's activity in general as of July 15.

On the other hand, the initial advance of \$2,500.00, which my August 4 letter requested, will stand for the present. I note (also something of which I was unaware) that the \$1,000.00 which was being forwarded to me is evidently out of NAEB's pocket, the Rockefeller check not yet having been delivered when Ausmus wrote these letters of August 3. As soon as the grant is actually in hand I suggest that the \$2,500 (or the additional \$1,500 above your first advance, as the case may be) should be airmailed out. No funds have yet been received here. I would also appreciate some of your voucher forms, so that we can begin an orderly recording and accounting to your office of the expenditures made against your advance.

It is mentioned in one of Ausmus's letters that the equipment purchased for this project will revert to NAEB. That is also my understanding. On investigation I have found the Ampex 600 tape recorder unsuitable for this purpose as well as considerably over-priced. I am acquiring instead a Magnecord M33 portable. I have also found it necessary to purchase a typewriter for use in the project. At the conclusion of the six-month

period from July 15, these and any similar items will be at your disposal, so far as I am concerned. I presume it can be determined at that time whether you would prefer to have them shipped to your headquarters or sold for the proceeds.

Very truly yours,

/s/ Lewis Hill

Mr. Frank J. Schooley
NAEB Treasurer
14 Gregory Hall
University of Illinois
Urbana, Illinois

cc: Graydon Ausmus
Seymour Siegel

COPIED

Duncans Mills, Calif.
August 4, 1954

Dear Mr. Schooley:

I received telegrams yesterday from Graydon Ausmus and Seymour Siegal, indicating that the Rockefeller Foundation project of which I am to act as director has been effectuated, and that an advance of \$1,000 on the project budget has been forwarded to me from NAEB headquarters. In case you do not have detailed information on the project's budget, I attach a copy of it. I have taken August 1 as the starting date.

No exact arrangements have been made, so far as I am aware, for disbursements under the grant. I assume, however, that the funds paid directly to me for the conduct of the project will be regarded as a fee for services to NAEB, at the rate of \$833.00 per month for six months from August 1. If it harmonizes with your usual procedures, I would prefer to handle all other expenses in the project through vouchers to your office. From time to time it will be necessary to provide for these expenses with further advances.

The immediate organizing activities in the project involve the acquisition of tape recording equipment and other minor supplies as provided in the budget; the preparation of some preliminary recordings; and some travel in the latter part of this month to assemble a consulting group of critics, broadcasters, etc. For these purposes I would suggest that the total August advance be \$2,500, including the \$1,000 now enroute. If you prefer to handle the payment of my fee separately from the other expenses to be vouchered, I would appreciate an immediate advance of \$400 on that fee for August. And please let me know, in general, if there is any way I can make your assistance more convenient to you.

Sincerely yours,

/s/ Lewis Hill

Mr. Frank J. Schooley
N.A.E.B.
Gregory Hall
University of Illinois
Urbana, Illinois

Enc.

Copied: NAEB Headquarters
August 6, 1954

jy

PROJECT BUDGET

Personnel

Director (6 months)	\$5,000.00	
Occasional secretarial assistance	<u>1,000.00</u>	

\$6,000.00

Travel, est.

2,000.00

Equipment

Ampex 600 tape recorder (\$545) and associated equipment for splicing, monitoring, cable extension, etc.: est.	625.00	
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24 recording tapes	<u>85.00</u>	
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710.00

Miscellaneous Expenses

Postage, telephone and telegraph, est.	250.00	
Studio rental (est. 15 hrs.)	75.00	
Various supplies and services (paper, mimeographing, etc.)	100.00	
N.A.E.B. overhead	<u>385.00</u>	

810.00

Contingencies450.00

TOTAL

\$9,970.00

Copied: NAEB Headquarters
August 6, 1954

jy

August 6, 1954

Mr. Lewis Hill
P.O. Box #16
Duncans Mills, California

Dear Mr. Hill:

Your letter of August 4, to Frank E. Schooley, has been called to my attention.

As I informed you in my letter, accompanying the check for \$1,000, Mr. Schooley will be on vacation until about the first of September. However, he will pass through Urbana on August 12, and I will call your letter to his attention at that time.

I'm afraid that, in my temporary capacity as "check-signer", I can't send you the additional \$1,500 you request without some sort of authorization from Mr. Schooley, Mr. Skornia, or Mr. Ausmus. Since Mr. Schooley will be in town almost as soon as I could obtain such authorization, I will hold the matter until August 12. At that time, I'm sure Mr. Schooley will take care of this matter.

Sincerely,

Harold E. Hill
Associate Director

HEH:jy

Blind copy for F. E. Schooley

August 4, 1954

Mr. Lewis Hill
P. O. Box #16
Duncans Mills, California

Dear Mr. Hill:

Since my letter to you of August 2, I have talked to President Graydon Ausmus of the NAEB, and, pursuant to his instructions, am enclosing a check for \$1,000.00 for your use in connection with your project under the grant from the Rockefeller Foundation.

This, of course, is a temporary expedient and as soon as Dr. Skornia and Mr. Frank Schooley, NAEB Treasurer, return from their vacations a regular basis of payments to you will probably be established.

I'm sure you realize that we will have to make an audited financial report to the Rockefeller Foundation on all monies expended in connection with this grant, so we will expect you to keep an accurate record of all of your expenditures. It might be well to have receipts for any unusual items of expense.

If there is anything else I can do for you before Dr. Skornia's return, please don't hesitate to let me know.

Sincerely,

Harold E. Hill
Associate Director

HEH:jy

August 2, 1954

Mr. Lewis Hill
P. O. Box #16
Duncans Mills, California

Dear Mr. Hill:

Dr. Skornia will be on vacation until the first of September, so I am replying to your letter of July 30.

Normally disbursements made in connection with grants such as this are handled by Mr. Frank E. Schooley, Director of University Broadcasting, University of Illinois, Urbana, Illinois, who is Treasurer of the NAEB, and I presume this grant will be handled the same way.

However, Mr. Schooley is also on vacation until about the first of September, so I am unable to check with him regarding this particular grant. I would suggest that you address your bills to Mr. Schooley, as NAEB Treasurer, at 227 Gregory Hall, Urbana, Illinois.

This matter will be called to Mr. Skornia's attention upon his return and he will advise you further at that time. If, in the meantime, you have any other questions please let me know and we will make every effort to be of assistance.

Sincerely,

Harold E. Hill
Associate Director

HEH:cp

Sept note was enclosed, plus membership application, re his question on membership, since I'd forgotten to include it in the above

LEWIS HILL

RECEIVED
NAEB HEADQUARTERS

AUG - 2 1954

AM PM
7 8 9 10 11 12 1 2 3 4 5 6

Duncans Mills, Calif.
July 30, 1954

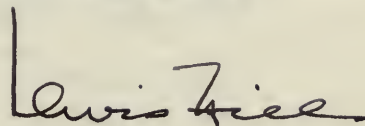
Dear Mr. Skornia:

I imagine you have received word by this time that the Rockefeller Foundation has made a grant for the experimental project in poetry which George Probst, Sy Siegel and I proposed under NAEB auspices. The grant is slightly under \$10,000 for an experiment of six months duration. I am supposed to begin the execution of this project at once, if not sooner! -- it was originally intended by all concerned to begin on July 15. In view of the slight delay I suggest that we take August 1 as the starting point for the bookkeeping.

You doubtless have a copy of the memorandum and budget on which the grant is based. I presume disbursements will be made on vouchers over my signature directed to your office. If you will advise me of your procedures in this respect I shall be glad to commence the operation.

This matter has reminded me that I have wanted for some time to take out an individual membership in NAEB. Can you advise me of the procedure for doing that?

Sincerely yours,



Mr. H. J. Skornia
National Association of Educational
Broadcasters
Urbana, Illinois

THE ROCKEFELLER FOUNDATION

49 West 49th Street, New York 20

RECEIVED
NAEB HEADQUARTERS

OFFICE OF THE COMPTROLLER

H. Malcolm Gillette, Comptroller

George E. Van Dyke, Assistant Comptroller

AUG 18 1954

AM PM
7 8 9 10 11 12 1 2 3 4 5 6

▲ August 12, 1954

GA H 5445

Dear Mr. Ausmus:

In accordance with your letter of August 3, we are sending our check for \$9,970, to the Treasurer of the National Association of Educational Broadcasters. This represents payment in full of the above grant for an experiment in the technique of broadcasting poetry, under the direction of Mr. Lewis Hill.

The grant is available for a six-month period beginning July 15, 1954, and at its termination, January 14, 1955, we shall expect a signed summary statement of receipts and disbursements, together with a refund of any unexpended balance under the grant.

Yours very truly,

Mr. Graydon Ausmus, President
National Association of Educational Broadcasters
Box 2002
University, Alabama

LJH

copy to the Treasurer, Mr. Frank E. Schooley
14 Gregory Hall, University of Illinois
Urbana, Illinois - with check.

Copied August 6, 1954

RECEIVED
NAEB HEADQUARTERS

THE ROCKEFELLER FOUNDATION

49 West 49th Street, New York 20

AUG 6 1954

AM PM
7 8 9 10 11 12 1 2 3 4 5 6

OFFICE OF THE SECRETARY

July 20, 1954

Dear Mr. Ausmus:

I am happy to be able to inform you that action has been taken by the officers of The Rockefeller Foundation approving a grant of \$9,970, or as much thereof as may be needed, to the National Association of Educational Broadcasters for an experiment in the technique of broadcasting poetry under the direction of Mr. Lewis Hill. This sum will be available over the six months' period beginning July 15, 1954, after which date any unused balance will revert to the Foundation.

It is our understanding that the tape recorder or other equipment purchased under this grant will remain the property of the National Association of Educational Broadcasters.

We shall be glad to make payments on this grant to meet your convenience. May I suggest that you arrange for these through the Office of the Comptroller of The Rockefeller Foundation.

A brief public announcement of this grant will be made in the next quarterly report of the Foundation. We are enclosing for your information a printed statement of the Rockefeller Foundation policy regarding the announcement of grants.

It is a pleasure to report this action to you.

Sincerely yours,

Flora M. Rhind

Secretary

Mr. Graydon Ausmus, President
National Association of
Educational Broadcasters
Box 2002
University, Alabama

cc: Mr. Lewis Hill
Enclosure

Box 2002
University, Alabama

August 3, 1954

Miss Flora K. Rhind, Secretary
The Rockefeller Foundation
49 West 49th Street
New York 20, New York

Dear Miss Rhind:

Thank you for your letter of July 20 informing me of the approval of the grant of \$9,970.00, "or as much thereof as may be needed," to the National Association of Educational Broadcasters for an experiment in the technique of broadcasting poetry under the direction of Mr. Lewis Hill. I understand that this sum will be available over the six months' period beginning July 15, 1954, and that after that date any unused balance will revert to the Foundation.

I understand also that the tape recorder or other equipment purchased under this grant becomes the property of the National Association of Educational Broadcasters.

I shall contact the Office of the Comptroller of the Rockefeller Foundation immediately concerning payment of this grant. I shall request that fifty per cent of the funds be deposited with the treasurer of the National Association of Educational Broadcasters, Mr. Frank E. Schooley of the University of Illinois as soon as possible so Mr. Hill may begin drawing on the account as needed. I shall suggest that the balance of the grant be forwarded on or before October 15.

The National Association of Educational Broadcasters will keep an accurate accounting of all funds disbursed and at the expiration of the six months' period will provide the Foundation with an audited report on the grant.

Please accept the out genuine thanks of this organization for making this significant project possible. I have every confidence that, under Mr. Hill's supervision, this project will make an important contribution to the area of broadcasting poetry and will result in a number of truly significant radio programs. I am especially gratified that the Rockefeller Foundation has through this grant expressed its confidence

Miss Flora M. Rhind

-2-

August 3, 1954

in the National Association of Educational Broadcasters and its
interest in educational broadcasting.

Sincerely yours,

Graydon Aueras
President

GA:ap

CC: Mr. John Marshall
Mr. Louis Hill
Mr. F.E. Schooley
The Comptroller, The
Rockefeller Foundation

C O P Y
THE ROCKEFELLER FOUNDATION
49 West 49th Street, New York 20

Division of Humanities

August 18, 1953

Dear Mr. Skornia:

Thanks for your letter of August 12, 1953, very kindly inviting me to attend the 1953 Annual Convention of the National Association of Educational Broadcasters. Will you please convey my appreciation to your Executive Committee and to Mr. Dunn, the host of the convention.

I rather hope that I may be able to attend, but that necessarily will depend on some other pending commitments, so that I cannot be sure at this time that I can come. May we leave it that I will, if I can, and that I will let Mr. Dunn know well in advance whether or not I will be present.

Yours sincerely,

(Signed) John Marshall

Mr. Harry J. Skornia
Executive Director
National Association of
Educational Broadcasters
119 Gregory Hall
University of Illinois
Urbana, Illinois

JM:mm

To: Siegel
Probst
✓ Ausmus
From: Skornia
Date: July 16, 1954
Subject: New England Anthology

Thought you might like to see, in possible connection
with Rockefeller Project.

Regards.

H.

HJS:mr

encl.

THE ROCKEFELLER FOUNDATION

49 WEST 49th STREET, NEW YORK 20

DIVISION OF HUMANITIES

CHARLES B. FAHS, DIRECTOR
JOHN MARSHALL, ASSOCIATE DIRECTOR
EDWARD F. D'ARMS, ASSOCIATE DIRECTOR
CHADBOURNE GILPATRIC, ASSISTANT DIRECTOR

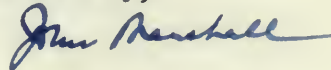
CABLE ADDRESS:
ROCKFOUND, NEW YORK

July 9, 1954

Dear Mr. Ausmus:

Let me just briefly acknowledge the arrival here yesterday of your letter of July 1, 1954, with its request for a grant to the NAEB for a six-months experiment in the broadcasting of poetry under the direction of Mr. Lewis Hill. The proposal seems to be in excellent form and we shall bring it into discussion here as promptly as possible. Of course, at this point I cannot predict what action will be taken regarding it, but we shall try to give you a prompt report.

Yours sincerely,



Mr. Graydon Ausmus, President
National Association of Educational
Broadcasters
Box 2002
University, Alabama

JM:MEN

Copy to Mr. Lewis Hill

ROBERT F. WAGNER
Mayor

WNYC



WNYC-FM

SEYMOUR N. SIEGEL
Director

THE CITY OF NEW YORK
MUNICIPAL BROADCASTING SYSTEM
MUNICIPAL BUILDING
NEW YORK 7, N. Y.
WHIttehall 3-3600

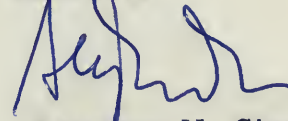
July 13, 1954

Mr. Graydon Ausmus
University of Alabama
University, Alabama

Dear Graydon:

I am enclosing for your files a copy of the proposal as
submitted to The Rockefeller Foundation.

As ever,


Seymour N. Siegel
Director

sns-lg

enc.

*Proposal
Poetry*

ROBERT F. WAGNER,
Mayor

SEYMOUR N. SIEGEL
Director

WNYC



THE CITY OF NEW YORK
MUNICIPAL BROADCASTING SYSTEM

MUNICIPAL BUILDING
NEW YORK 7, N. Y.
WHitehall 3-3600

WNYC-FM

July 13, 1954

Mr. Graydon Ausmus
Box 2002
University of Alabama
University, Alabama

Dear Graydon:

I just had a telephone call from John Marshall who thinks that your application for the grant to Hill is just fabulous. He thinks that it will come through without any difficulty, and the grant will be from July 15th to January 15th, 1955.

I see from the copy of the letter by Francis Young to Harry Skornia dated June 23rd that a Fullbright to Great Britain may work out for 1955-1956, providing we come up with a return scholar for 1954-1955. This, I believe, scotches any notion that the 1954 Fullbright was knocked out because of our failure to contribute to the BBC Transcription Fund.

It was good seeing you the other day. I am sending you, under separate cover, the copy of the material that you sent to Marshall.

With all best wishes, believe me

Cordially yours,

A handwritten signature in blue ink, appearing to read "Seymour N. Siegel".
Seymour N. Siegel
Director

SNS/cb

THE ROCKEFELLER FOUNDATION

49 WEST 49th STREET, NEW YORK 20

OFFICE OF THE SECRETARY

Columbus 5-8100

July 20, 1954

Dear Mr. Ausmus:

I am happy to be able to inform you that action has been taken by the officers of The Rockefeller Foundation approving a grant of \$9,970, or as much thereof as may be needed, to the National Association of Educational Broadcasters for an experiment in the technique of broadcasting poetry under the direction of Mr. Lewis Hill. This sum will be available over the six months' period beginning July 15, 1954, after which date any unused balance will revert to the Foundation.

It is our understanding that the tape recorder or other equipment purchased under this grant will remain the property of the National Association of Educational Broadcasters.

We shall be glad to make payments on this grant to meet your convenience. May I suggest that you arrange for these through the Office of the Comptroller of The Rockefeller Foundation.

A brief public announcement of this grant will be made in the next quarterly report of the Foundation. We are enclosing for your information a printed statement of the Rockefeller Foundation policy regarding the announcement of grants.

It is a pleasure to report this action to you.

Sincerely yours,

Flora M. Rhind
Secretary

Mr. Graydon Ausmus, President
National Association of
Educational Broadcasters
Box 2002
University, Alabama

cc: Mr. Lewis Hill
Enclosure

THE ROCKEFELLER FOUNDATION

Announcement of Grants

The Rockefeller Foundation is primarily a grant-making organization. Except to a limited extent, in public health and agriculture, the Foundation does not itself engage in research and experimentation, or furnish services in particular fields; rather it seeks to advance its charter purpose "to promote the well-being of mankind throughout the world" chiefly through grants to universities, research institutes, and other qualified agencies conducting work within the scope of the Foundation's program.

Since its establishment, the Foundation has followed the practice of recording its grants in an Annual Report that appears early each year. More recently this has been supplemented by Quarterly Reports in which brief announcements of grants are published soon after they have been made. Through these reports the Foundation seeks to fulfill its responsibility of accounting to the public for the current use of funds it holds in trust.

Consequently, the Foundation has no reason to ask recipients of its grants to make any announcement of them. Recipients who do wish to acknowledge publicly receipt of funds may do so, either by routine reference or by similar listing in their Annual Reports. If occasionally special circumstances make desirable some further announcement that involves interpretation of the Foundation's action in making the grant, the officers of the Foundation will appreciate the opportunity of seeing such announcements before they are made public.

Since the Foundation neither expects nor desires that the results obtained in research or other projects supported by its grants should be submitted to the Foundation for approval, there should be no acknowledgment of the grants in prefaces of books or in similar usages which might imply or suggest that those results carry the specific approval of the Foundation.

While the Foundation's action in making a grant carries implicit approval of the proposal for which the grant is made, the recipient, and not the Foundation, is responsible for giving effect to the proposal and for its results. Therefore, no reference of any kind should be made by the recipient implying that the Foundation has control over the project or any responsibility for its results.

The Foundation requests particularly that its name should not be used on jackets or in any advertising of books or in designating projects, fellowships, laboratories or buildings toward which it has contributed.

January, 1953

Box 2002
University, Alabama

August 3, 1954

The Office of the Comptroller
The Rockefeller Foundation
49 West 49th Street
New York 20, N.Y.

Dear Sir:

I am in receipt of Miss Rhind's letter of July 20 informing me of the action of the officers of the Rockefeller Foundation approving a grant of \$9,970.00 to the National Association of Educational Broadcasters for a project in poetry broadcasting under the direction of Mr. Lewis Hill. I attach a copy of my letter to Miss Rhind accepting this grant.

By telephone today I have authorized Mr. Frank E. Schooley, Treasurer of the National Association of Educational Broadcasters, to forward an advance of \$1,000.00 against this grant to Mr. Lewis Hill so he may begin work on this project immediately. I would be most grateful indeed if you will forward the Foundation check to the Treasurer of the NAEB, Mr. Frank E. Schooley, 14 Gregory Hall, the University of Illinois, Urbana, Illinois, at your earliest convenience. You may forward the full amount or half of the grant now and the remainder on or about October 15 as you prefer. I assume that the \$9,970.00 covers the total grant including the four per cent administration fee which will be deducted by NAEB.

The National Association of Educational Broadcasters is most grateful indeed for this grant and will assume the responsibility for its administration including such reports as the Foundation may wish from time to time and an auditors report at the conclusion on or about January 15, 1955.

If I may provide you with further information concerning this grant, please call on me.

Sincerely yours,

Graydon Luzzius
President

GA:ap

CC: Mr. F.E. Schooley
Mr. Lewis Hill

Box 2002
University, Alabama

August 3, 1954

Miss Flora Y. Rhind, Secretary
The Rockefeller Foundation
49 West 49th Street
New York 20, New York

Dear Miss Rhind:

Thank you for your letter of July 20 informing me of the approval of the grant of \$9,970.00, "or as much thereof as may be needed," to the National Association of Educational Broadcasters for an experiment in the technique of broadcasting poetry under the direction of Mr. Lewis Hill. I understand that this sum will be available over the six months' period beginning July 15, 1954, and that after that date any unused balance will revert to the Foundation.

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Please accept the most genuine thanks of this organization for making this significant project possible. I have every confidence that, under Mr. Hill's supervision, this project will make an important contribution to the area of broadcasting poetry and will result in a number of truly significant radio programs. I am especially gratified that the Rockefeller Foundation has through this grant expressed its confidence

Miss Flora M. Rhind

ms2a

August 3, 1932

in the National Association of Educational Broadcasters and its
interest in educational broadcasting.

Sincerely yours,

Graydon Ausmus
President

GA:ap

CC: Mr. John Marshall
Mr. Lewis Hill
Mr. F. H. Schooley
The Comptroller, The
Rockefeller Foundation

THE UNIVERSITY OF CHICAGO ROUND TABLE

July 22, 1954

Dear Graydon:

Here is copy of proposal that Mr. Lewis Hill wrote which secured the Rockefeller Foundation grant.

It is really an extraordinary document!

Cordially,

George E. Probst

MEMORANDUM FOR A DISCUSSION WITH THE ROCKEFELLER FOUNDATION

Concerning an Exploratory Project in the Communication of Modern
American Literature

In a "Proposal to the Old Dominion Fund" of November 1, 1953, the domestic and overseas situations which both require and encourage a wider communication of American literature were discussed in detail. This memorandum presupposes the general background and purposes outlined in that document. The object here is to examine a short-term, exploratory project in literary broadcasting which, while complete in its own dimensions, could also serve as a proving ground for a more ambitious effort to enlarge the audience for modern American writing.

The proposal outlined in the following pages is intended only to provide a basis for discussion. Fewer but valuable programs could be produced for less than the budget described, while on a somewhat larger budget more definitive information on the results of the project could be obtained, especially abroad. It is assumed that any of the elements of this proposal might be changed, and the whole project either reduced or enlarged in various ways, after conferences to determine the practical limits of a small-scale experiment.

I. NATURE AND SCOPE OF THE PROPOSED PROJECT'S PRODUCTION

A. A Single Series

The project would produce one series of thirteen half-hour tape-recorded programs for broadcast. These would be designed to permit their use independently of one another, but also to have a series significance if used

consecutively. For each program the project would provide a printed text of the materials read or performed, to be supplied for audience distribution in advance of broadcast. Texts for this purpose would be prepared on single sheets as mailing pieces, in editions of 50,000 for each program.

Actual production of the series would be expected to consume six to eight months, allowing for preparatory work. The distribution activity following production of the tapes would of course extend over a much longer period, and would be carried on by the National Association of Educational Broadcasters. The estimated budget for this project therefore excludes distribution costs (except in the case of LP recordings, as noted below), as well as the cost of tape duplication.

B. The Material Confined to Poetry

In the compass of this proposal it would be impractical to include the same range of literary materials as a larger, long-term literary project might desirably involve. The proponents feel that a single thirteen-program series should have a definite, limited focus, and that, from the standpoint of the project's value to subsequent endeavors in this field, it should deal with the most challenging problems of literary communication. Poetry undoubtedly presents the most difficult, and therefore the most urgent, of such problems. For this reason among others, it is suggested that the thirteen programs contemplated should include three confined to poetic drama, and ten confined to the presentation of 'pure' poetry. Further, it is suggested that the material be limited to works of living poets. The series would be so organized as to present a significant anthology of immediately contemporary American verse, and the title ultimately given the whole

series could express this significance.

There are other mainly sociological justifications for selecting poetry as the subject of the series. First, as a corollary of the inherent difficulties in communicating poetry, it is this part of American literature with which the public is least acquainted. Moreover, while the country has had a tradition of first-rate prose writing since the time of Hawthorne, Melville and Emerson, the same is not true of poetry. Despite the effect of Whitman and Dickinson on later generations, America's poetic tradition has taken rank with that of Great Britain only during the twentieth century, and mainly during the past thirty years. The fact that the country now possesses a poetry which equals or surpasses that of any contemporary culture is an entirely new fact, as yet unfamiliar to most.

Secondly, the relation of poets in general to the public communications media is at best fugitive, and is usually one of total estrangement. Among serious prose writers the same situation may be found but with less intensity and less effect upon their art. As among the various branches of literature, the need for establishing new public contacts is most urgent with poets.

Thirdly, the choice relates to the project's interest in intercultural communication. It is a speculative but persuasive thought that poetry, and its essentially spiritual modes, are remote from the materialistic values which foreign peoples have been led to associate with American culture.

These arguments have their most acute application to the problems and virtues of pure poetry. The suggestion that three poetic drama productions be included in the series arises from the following views: that an effective

dramatic context provides an excellent medium for acquainting audiences with basic poetic techniques; that the art of verse drama is experiencing a revival to which this project can contribute; and that the presence of three dramas in the series would increase its attractiveness to broadcasters and audiences. On the other hand, there are difficult problems in the selection of pure poetry for a single comprehensive series; and it might be found that poetic drama, though desirable if feasible, would need to be eliminated to permit an adequate treatment of contemporary poets. This possibility emerges if we study a representative roster of living poets, and consider how their works might be distributed through ten half-hour programs.

It must be recognized at the outset of this examination that the mere length of a thirteen-program series devoted to poetry and poetic drama imposes a certain responsibility of inclusiveness. However designed, such a series will carry anthological implications. The two general principles on which anthologies are differently organized are: by author, and by theme. For broadcasting purposes a choice between, or an intermingling of, these methods must be determined by the requirements of format, since the overriding intention of the project is to communicate poetry and not to give politic or fashionable attention to poets as such.

In the opinion of the proponents the most effective format for poetry reading concentrates on the work of a single poet, or at most of two poets who present clearly complementary or contrasting perceptions. A mature poet of great ability cannot be adequately represented in less than half an hour. Such writers as W. C. Williams, Wallace Stevens, Marianne Moore, Richard Eberhart, Robert Lowell, Allen Tate, Theodore Roethke undoubtedly

require that much time. In these cases, though the mere personality or identity of the poet is not the center of interest, a total structure of thought unique to the poet and important to the culture would provide the context of the program. Undoubtedly there are other well-established poets -- for example, Ransom, Cunningham, Rexroth, Adams, Bogan, Bishop, Viereck, Shapiro, Pound, Cummings, Winters, Mark Van Doren -- whose inclusion in such a list could be debated. Study of the subject might lead to a view that the project could best confine its materials to thirteen poets in thirteen programs, or ten poets in ten programs, selected on the basis of their general stature and particular appropriateness to the series' design. On the other hand, when we consider the number of good younger poets now publishing, of whom Horan, Moss, Brinnin, Patchen, Gregory, Jarrell, Hoffman are examples, a question is raised whether one or more programs of the series should not be treated as thematic anthologies, employing one or two poems from each of several authors. And in either case, inclusion or elimination of poetic drama from the series would depend upon these choices.

These problems of selection and series design have been mentioned to illustrate a part of the work which would be entailed in the project's pre-planning.

C. Methods of Presentation

A second aspect of the preparatory work implicit in the project is a more particular analysis of formats and reading methods. Not every program would require a prior theoretical analysis in these terms, but certain broadly experimental methods should be tested before readings were committed to final tapes. A single example will clarify this factor.

George Orwell once noted of English radio, that while serious poetry had never had a large audience, the public was much beguiled by the rhymes and jingles which comedians or homespun philosophers on the air sometimes used to convey simple sentiments and platitudes. In America this phenomenon is more exaggerated: serious poetry has had no audience at all, but the kind of radio program called "Reveries" or "Memories of the Heart" is a stereotype familiar to everyone. Usually at bed time, programs of this stereotype offer comfort and consolation through the blending of an unctuous discourse on life with an organ obbligato. Listeners are treated to frequent readings from the choicest verse of Robert W. Service, interknitted with the philosopher's musings. The supreme vulgarity of such programs obscures a lesson which can be drawn from them to the benefit of the broadcasting of serious poetry.

It may be noted in passing, as Orwell also observed, that the mode of 'poetry' in a superficial sense is not, as such, alien to popular taste. These programs and their large audiences reveal that at least the use of meter, or rhyme, or a slight compression of thought are not themselves unpopular, provided they fit an intelligible context and relate to familiar feelings. The proper inference here is not that serious poetry should seek some accommodation with the style and thought of Mr. Service, but rather that public taste does contain a definite though minimal ground, a starting point, for developing its appreciation of poetry. It recognizes, at least, that 'poetry' exists, and is appropriate to the condensed expression of feeling and perception; and this is rather more of a starting point than is usually attributed to the public taste.

But the particularly relevant lesson emerging from the programs of

sentimental doggerel common in American radio concerns context more specifically. We cannot examine this subject in detail in the present outline, but a hint of its relevance appears at first glance. The spellbinder who uses Mr. Service's verses on the radio spends some of his time establishing a mood and an association of thoughts, however banal, of which the equally banal verses constitute the periodic climax. Now, in the metaphysics of modern criticism a directly contrasting idea is often applied to the communication of serious poetry. The poem is regarded as a communicative absolute, neither requiring nor tolerating any motivation external to its particular form. In this view, since the poem is itself a unique structured act of communication, some effort to supplement its content in order to communicate it would be tantamount to discrediting the poem as such; and by the same token, any poem which would require such treatment is not a good poem. The usual method of reading modern poetry is thus to present each poem as an isolate and pure occasion, uncontaminated by context. Most of the serious poetry heretofore broadcast or recorded is set forth in this manner.

Insofar as it rests on a metaphysic of the poem and implies a generally applicable doctrine, this method is illusory. A context is inherent in every poem, controlling its genesis and delineating the poet's mental experience with its composition. The sharing of the poem's larger context in some degree with its audience is indispensable to its communication, and this sharing does in fact take place within the conventional 'high-brow' situation where modern poetry is usually read or heard. It occurs not explicitly but by coincidence. The typical small coterie that constitutes the audience has already participated in the background of the poem -- its

significations, references and configurations of thought and experience -- and very likely has itself composed similar poems. But in this project we are concerned with enlarging poetry's audience beyond its usual coterie. Rather than a metaphysic of context, we are confronted by the well-known dilemma that the true society of poetry, where its contextual experience is communal and subsumed, is today extremely limited. Even the verses of Mr. Service need contextual preparation to achieve appropriateness for a larger audience. Yet it is precisely the fact that context does inhere in all poetry that opens the way for experiment in the project we are considering.

Part of the preparatory work would consist in studying with their authors the different contextual treatments which might enlarge the communicability of certain poems. No single format or style of discourse could be anticipated to meet this need, but the problem would vary from poem to poem. In general, each case would be studied to discover how an audience, unacculturated to the particular type of communicative structuring represented by the poem, could be aided in sharing the predispositions and associative thoughts on which the poem depended. The solution of each of these problems would issue in a carefully scripted program. The contextual treatment, though illuminating the community of experience leading to the poem, would scrupulously avoid competing with its metaphors or distracting from its own heightening of consciousness and language.

At once when a method of this kind is contemplated a number of cautionary footnotes press forward. Needless to say, not every modern poem, nor even a majority, requires such treatment. Nor could this method be employed without extreme care and skill. Nor is there any substitute for excellent reading. Nor would the project concern itself with this one experi-

mental method alone. The emphasis given here to the problem of context merely illustrates one aspect of the communication of serious poetry which has not been adequately explored, and to which the project might make a significant contribution. It further indicates the amount of preparatory work desirable even in a small-scale project in this field.

II. DISTRIBUTION OF MATERIALS

A. Domestic Broadcasts

The members of the N.A.E.B. Tape Network, numbering about 100 educational and municipal stations, as well as a few commercial stations using N.A.E.B. material by special arrangement, would receive the thirteen tapes of the series. This is the minimum of domestic distribution that may be expected, since it would be in the interests of the project, once underway, to investigate possible use of its materials on sustaining time in other commercial stations or networks.

As noted above, the N.A.E.B. would handle tape copying and supply and distribution costs for its member stations apart from this project's budget.

B. One Album of LP Recordings

To enlarge domestic distribution and create a permanent library of readings, the project would produce an LP album of three twelve-inch records, comprehending about three hours of reading from a variety of poets. All elements of the broadcasting format except the selected readings themselves would be eliminated from these records. The album would be provided with a booklet of the texts, including brief notes on the poets. Distribution of this album

to schools and libraries as well as to the general public would be covered in the budgeted costs of the project. The sum earmarked for the album's production and distribution (\$7,400) would be treated as a revolving fund, to increase the original issue of 1,000 as revenue from sales became available. Subsequent production of albums under the revolving fund would be handled by the N.A.E.B.

An alternative to the entire procedure mentioned might lie in interesting one of the larger commercial recording companies in an issue employing the materials of this series. The proponents will be glad to investigate that possibility if occasion arises.

C. Distribution Abroad

Existing arrangements with L'Universite Radiophonique Internationale, and numerous individual contacts between the proponents and foreign broadcasting systems, would be used to bring the series to audiences abroad. The handling costs in this distribution would be met by the foreign agencies involved.

Without further expenditure for special translations and re-production, distribution through existing channels would naturally limit itself to those overseas systems interested in English language readings. It is left to future consideration whether more extensive foreign arrangements should be part of the project. If one of the principal aims is to test the success of American literature broadcasts among foreign peoples, or to experiment with broadcasts in translation, additional funds will be necessary. The present outline omits this emphasis, in the expectation that the unsolved problems of reading poetry to domestic audiences will prove exhaustive of the resources which could reasonably be allocated to a short-term project.

In the proposal as it stands, therefore, foreign distribution would be incidental to the main area of experiment.

III. ORGANIZATION AND OPERATION OF THE PROJECT

A. A Board of Review

The proponents feel that no separate board would be required to administer this short-term undertaking, but that a small review group should be established, to advise the project at the outset on its literary contents and methods, to appraise these as the work progressed, and to offer criticisms of the completed series which would benefit any extension of its experiments into a larger project.

Personnel of a Board of Review for these purposes would be selected with the approval of the Rockefeller Foundation. The budget appended provides for three meetings of the Board — before, during and after production of the series. Reviewers would serve on a per diem basis with travel expenses paid, and assuming that the group would be small, its conference meetings are estimated at a cost of \$500 each, excluding such stenographic services as the Foundation might supply them in its offices.

B. Administrative Control

This proposal eliminates most of the formal administrative apparatus which would be imperative in a project of several years with a sizeable annual budget.

It is suggested that the proponents and a representative from the Rockefeller Foundation staff constitute a committee to administer the project. Mr. Siegel would represent the interests of the N.A.E.B. in this

committee. A director with secretarial assistance would carry out the production activity. In the budget estimates following it has been assumed that for each program the costs of script, talent, etc., would be incurred in full. However, to the extent that the director might contribute to these aspects of certain programs as well as to their executive production, the estimates used here would be reduced.

It is also suggested that the University of Chicago, Radio Office, act as fiscal agent to receive and disburse funds for the project. Mr. Probst on the administrative committee would represent this function of the University of Chicago.

C. Fees and Rights

Reference is made to "A Proposal to the Old Dominion Fund," page 18, where the fees and rights applicable to the present proposed project are outlined. Because negotiations for rights on published work can have varying results, the budget estimates for production of the series are based on payment of 75¢ a line for new verse.

IV. ESTIMATED BUDGET

A. Program Production(6½ hours)

1. Poetry readings, including interpretive comment (5 hours)

Authors' fees	\$2,437.50	
Scripts @ \$200 per program	2,000.00*	
Talent @ \$100 ½ hr., incl. rehearsal	1,000.00*	
Misc. participants' fees, incl. authors, @ \$50 per program	500.00	
Fund for special program services (research, etc.) @ \$50 per program	500.00	
	<hr/>	\$6,437.50

2. Poetic drama (1½ hours)

Authors' fees	\$731.25	
Script adaptations @ \$150 per program	450.00*	
Talent @ \$750 per program	2,250.00	
Scores, effects, etc., @ \$300 per program	<u>900.00</u>	
		\$4,331.25

3. Production personnel

Director of project in charge of production & direction (see C-1 below)		
Fund for assistant directors as required	<u>300.00</u>	
		300.00

4. Publishers' rights, est. 2,000.00

5. Technical production costs:
studios & engineering services
@ \$200 hr., with editing costs
absorbed 1,300.00 \$14,368.75

B. Printed Text Sheets for Pre-Broadcast
Distribution (Editions 50,000 Per Program) 5,000.00

C. Staff for Series

1. Executive Director: research, organize,
administer and produce series,
possibly execute certain scripts
and/or readings. Salary based on
estimate of 6 months to organize
and complete series. 5,000.00

2. Secretarial Assistant to Execu-
tive Director 2,600.00 7,600.00

D1

D. General Administrative Expenses

1. Staff travel, est. 3,000.00

* Items so marked in budget subject to reduction if paid staff provides
these services on certain programs.

2. Office expenses	\$1,200.00	
3. Meetings of Board of Review, travel & per diem exp., est.	<u>1,500.00</u>	\$5,700.00
<u>E. One LP Album Derived from Series</u>		
1. Production from tape masters @ \$4.00 per album, 1000 copies, est.	4,000.00	
2. Booklet of texts inserted in each album, est.	400.00	
3. Packaging & distribution est. @ \$3.00 per album	<u>3,000.00</u>	7,400.00
F. <u>Contingencies</u>		<u>3,000.00</u>
<u>TOTAL ESTIMATE</u>		<u>\$42,068.75</u>

In rounded figures, the following are possible variants of this budget with elimination or change of the elements noted:

If project were to exclude poetic drama, but produce 13 half-hour programs of poetry:	\$39,400.00
If project excluded poetic drama and were confined to 10 half-hour programs of poetry:	\$37,200.00
If otherwise complete project as outlined made arrangements for commercial production of LP album, eliminating that item from budget:	\$34,700.00
If project of 13 poetry programs, excluding poetic drama, eliminated LP budget	\$32,000.00
If project limited to 10 half-hour poetry programs also eliminated LP budget	\$29,800.00

June 1, 1954

Lewis Hill
George Probst
Seymour Siegel

LEWIS HILL

Rockefeller
Grant
file

Duncans Mills, Calif.
August 4, 1954

Dear Graydon:

I believe the last time we met was in a Minneapolis hotel room over a whiff of bourbon (yours). Sometime during this year I trust we will have a chance to renew the acquaintance.

Meantime, I want to send this note to thank you for your telegram of yesterday, and for your prompt action in setting the Rockefeller project in motion. I have made contact with Frank Schooley, and I believe we are underway without complications. The project will be an interesting experiment, and if we get somewhere with it in these six months -- as I think we may fairly hope -- it should lead to greater things.

Sincere regards,

Lewis Hill

Mr. Graydon Ausmus
National Association of Educational
Broadcasters
Box 2002
University, Alabama

LEWIS HILL

*Rockefeller
Grant*

Duncans Mills, Calif.
August 7, 1954

Dear Mr. Schooley:

I have received copies of letters of August 3 from Graydon Ausmus to officers of the Rockefeller Foundation, regarding the grant of \$9,970.00 for experiments in poetry broadcasting under my direction. Some aspects of these letters affect the content of my letter of August 4 to you, and perhaps it would be well to start all over again in settling procedure.

It is relieving to note in Ausmus's letter to Miss Flora M. Rhind that the Rockefeller Foundation designated its grant for a period of six months commencing on July 15, 1954, any balance of unexpended funds to be returned to the Foundation on that date. Early in July I had been advised informally that the grant period would begin on the 15th, and on the strength of that I began to spend quite a bit of time on the preliminary planning at mid-July. In my recent letter to you I was not aware that the July 15 date had been formally attached to the grant, but made the suggestion, as you will recall, that August 1 be taken as the beginning date. My suggestion of August 1 is, of course, rescinded, and I will commence the accounting of my own services and the project's activity in general as of July 15.

On the other hand, the initial advance of \$2,500.00, which my August 4 letter requested, will stand for the present. I note (also something of which I was unaware) that the \$1,000.00 which was being forwarded to me is evidently out of NAEB's pocket, the Rockefeller check not yet having been delivered when Ausmus wrote these letters of August 3. As soon as the grant is actually in hand I suggest that the \$2,500 (or the additional \$1,500 above your first advance, as the case may be) should be airmailed out. No funds have yet been received here. I would also appreciate some of your voucher forms, so that we can begin an orderly recording and accounting to your office of the expenditures made against your advance.

It is mentioned in one of Ausmus's letters that the equipment purchased for this project will revert to NAEB. That is also my understanding. On investigation I have found the Ampex 600 tape recorder unsuitable for this purpose as well as considerably over-priced. I am acquiring instead a Magnecord M33 portable. I have also found it necessary to purchase a typewriter for use in the project. At the conclusion of the six-month period from July 15, these and any similar items will be at your disposal, so far as I am concerned. I presume it can be determined at that time whether you would prefer to have them shipped to your headquarters or sold for the proceeds.

Very truly yours,

Mr. Frank J. Schooley
NAEB Treasurer
14 Gregory Hall
University of Illinois
Urbana, Illinois

cc: Graydon Ausmus
Seymour Siegel

LEWIS HILL

*Rockefeller
Grant*

Duncans Mills, Calif.
August 9, 1954

Dear Mr. Hill:

I have received today your check No. 492 for \$1,000.00, as an advance for use in the poetry project. Thanks very much for sending this on so promptly.

In various communications to Mr. Schooley, I have asked that a supply of your voucher forms be provided, so that we can begin a careful routine accounting for the funds immediately. I'm sure we will have no difficulty on this score. If you have no vouchers or voucher system I will follow an analogous procedure of my own.

We must bear in mind that this is a six-month project which terminates on January 15, 1955. We are almost a month into it already and, as you will easily understand, the absence of adequate funds here has a hampering effect. The expenditures in the project to date, including the equipment purchases and my own fee, already exceed the amount advanced; and of course, in order to proceed with any ease we must have funds on hand for current needs. In letters to Mr. Schooley's office I suggested that a total initial advance of \$2,500.00 be provided for the month of August. I do not believe we can expect to operate the project through the month of August unless these funds are provided. I would therefore urge (not knowing the time of Mr. Schooley's expected return) that some arrangement be made in your office which will permit us to proceed on the budgeted expenditures of the project without further delay.

Vacation season presents many hazards! I would not wish to detract from the results of this project by having to compress six months' work into four on account of a delay in funds. Because the unexpended balance of funds is to be returned to the Rockefeller Foundation on next January 15, we must regard it in this light. Anxious though I am to present no unusual burden to your office, I must insist that my own responsibilities in the project are contingent upon my receipt of punctual disbursements from the grant as originally conceived over the six-month period from last July 15.

Sincerely yours,

Mr. Harold E. Hill, Associate Director
N.A.E.B., Gregory Hall
University of Illinois
Urbana, Illinois

cc: Graydon Ausmus
Seymour Siegel

copy for Board

THE ROCKEFELLER FOUNDATION '3

49 WEST 49th STREET, NEW YORK 20 '5

OFFICE OF THE COMPTROLLER

H. MALCOLM GILLETTE, COMPTROLLER
GEORGE E. VAN DYKE, ASSISTANT COMPTROLLER

CABLE ADDRESS:

ROCKFOUND, NEW YORK

August 12, 1954

GA H 5445

Dear Mr. Ausmus:

In accordance with your letter of August 3, we are sending our check for \$9,970, to the Treasurer of the National Association of Educational Broadcasters. This represents payment in full of the above grant for an experiment in the technique of broadcasting poetry, under the direction of Mr. Lewis Hill.

The grant is available for a six-month period beginning July 15, 1954, and at its termination, January 14, 1955, we shall expect a signed summary statement of receipts and disbursements, together with a refund of any unexpended balance under the grant.

Yours very truly,

George E. Van Dyke

Mr. Graydon Ausmus, President
National Association of Educational Broadcasters
Box 2002
University, Alabama

LJH

copy to the Treasurer, Mr. Frank E. Schooley
14 Gregory Hall, University of Illinois
Urbana, Illinois - with check.

*WFB
Rockefeller
(Poetry)
Grant*

August 17, 1954

Mr. George E. Van Dyke
The Rockefeller Foundation
49 West 49th Street
New York, 20, N.Y.

Dear Mr. Van Dyke:

This will acknowledge receipt of your check in amount of \$9,970 in payment in full of grant for an experiment in the technique of broadcasting poetry, under the direction of Mr. Lewis Hill. We are grateful to the Foundation for this grant.

You may count on a signed summary statement of receipts and disbursements at the close of the project January 14, 1955, as indicated in your letter of transmittal.

Sincerely yours,

Frank E. Schooley
Treasurer

FES/mks

cc: Mr. Graydon Ausmus

C
O
P
Y

The City of New York
MUNICIPAL BROADCASTING SYSTEM
Municipal Building
New York 7, N. Y.

File
Rockefeller
Poetry Grant

September 22, 1954

Mr. Harry Sternin
HARR
Gregory Hall
University of Illinois
Urbana, Illinois

Dear Harry:

I am enclosing herewith a copy of an original letter, dated September 4th, from Louis Hill, which is an interim progress report on the HARR Rockefeller Poetry Project. It would seem that this might well be distributed to the officers and members of the board so that they can keep up with what is going on in this area. When you are through with the letter I would appreciate if you would return the original to me for my files.

With our best wishes, believe me,

Cordially yours,

/s/ Seymour

Seymour M. Siegel
Director

SM:cm

copied HARR HQ. 9/24/54

LEWIS HILL

Duncans Mills, Calif.
September 4, 1954Mr. Seymour N. Siegel
Municipal Broadcasting System
2500 Municipal Building
New York 7, New York

Dear Sy:

Consider this an interim progress report on the NAAB-Rockefeller poetry project. I want to outline for you, first, the general organization of the project, and then indicate where we stand at present.

The principal objective of the whole project is to get on tape some methods of presenting poetry which stand a fair chance of holding the interest of a literate minority audience. The best of these methods, or finally evolved, will not necessarily be unprecedented: at one time or another I think virtually every conceivable method of presenting poetry, good or bad, has been tried by someone. But in this project we will aim to get a direct comparison between several different methods of treating the same poems, and, by the direct comparative approach, we can hope to make some clearer judgments about effectiveness. All this may be said to be the preliminary or ground-working phase of the project -- and it will consume most of the time. Then finally, after some comparisons of methods have been made for our own benefit and that of a group of consultants, I want to venture into the synthesis of methods which was outlined in the original project memorandum -- and I will hope to turn up, in this final stage, a treatment of the problem of content which does, perhaps, contribute something new to the subject.

Knowing that a systematic organization of the tapes will be necessary, I have set up classified recording series, each of which represents a different general approach to a number of different poets. In each subsequent series the same poets, in the same order, are differently treated. Thus, my Series I consists of straight, unannotated half-hour readings, with a minimal identification of poet and poems. These tapes correspond roughly to the type of reading which poets have been giving on radio and in lecture halls; and as "uninterested" readings they may be viewed, for the purposes of this project, as "control" tapes for comparison with the subsequent series, all of which employ some kind of comment or treatment. Series II is the discursive treatment of four or five poems in a half-hour, still preserving the format of the formal reading, but with commentary. Series III is the discursive analysis of one or two poems in a half-hour, quite abandoning the formal reading format. In Series IV, exactly the same poems are treated as in Series III, but from a subjective standpoint, as it were -- in a sense reconstructing the content of the composition itself: it is here that I will seek the cooperation of the authors in question. Series V will represent my own conclusions, syntheses, modifications and what-not out of all the others; and this is where I hope the project will have its main value. I have contemplated a few other recordings which do not fit this series system -- for example, some multi-voice readings and one or two finer productions of a single poem, just to see what production per se can accomplish with "difficult" poetry -- but the five series, along with my written report and the comments of consultants, will be the main product.

So far I have been working on four poets -- Lowell, Eberhart, Stevens, and Marianne Moore. The Series I recording of these poets is complete, and I am now winding up Series II on them. I am fairly hopeful of having Series III finished by the end of September. In the schedule beyond, I aim to complete Series IV, with these four poets at least, by the middle of November, and by the end of that month to have in hand some audition comments on Series IV. I should like to work on about two more poets, and may do so; but the time is perhaps against it, and I am going to wait until Series IV is done with these before deciding whether to add more material.

August was the wrong time to try to develop a consulting group -- too many of the people I have wanted to reach are off on vacation. Enough of a group is now developed, however, to justify my setting out on a tour to talk with them; and I am about to do that. The following have agreed to audition my material and offer opinions on it: Josephine Miles, University of California; Louise Bogan, New York; Lloyd Frankenberg, New York; R. P. Blackmur, Princeton; T. S. Eliot, London; and (for a slightly off-beat opinion that might have great value) Judith Miller, NBC Chicago. I am still after Jarrell at Chapel Hill, Sweeney at Harvard, Whitehall at Indiana. I have also asked John Lehmann in England and P. H. Newby at the BBC to join in, and Andrew Allan in Toronto, but have had replies from none of these. Of course, I shall also see and consult with the poets involved in the recordings, though at the moment I don't know where Lowell is.

As I said, I am about to begin a consulting trip, with a tape recorder in tow. Naturally the relationship with Eliot and others in London will have to be handled by mail, but I shall otherwise visit everyone in question personally, and I expect that during the trip I will not only acquire some useful ideas, but also round out the consulting group to a good select eight or so.

You will have noted from the outline in the third paragraph above that my work involves at least twenty recordings, probably more. It would be foolish to ask the consulting group to carry out a uniform comparative auditioning of all these tapes; and certainly it would be impractical to make enough copies to permit that. I will have more comment at a later date on exactly what principal of selection should be used for the consultants' auditioning -- maybe they will only need to hear my Series IV and V. But to get some really objective findings on the whole five series, I plan to run them all on KITA, with an audience questionnaire; and in the near future in Boston, I plan to raise with George the possibility of doing the same on MGM.

I think this much will give you the present picture and the outlook. Because of the uncertain beginning in July it will be a challenge to complete this experiment by mid-January, but such is life, or rather, the literary life. You will have received portions of all my correspondence with NAMH on the financial side, so I need not comment on that. I plan to talk with John Marshall in New York in a couple of weeks, if he's there. If this summary leaves you in any way puzzled or desiring further information, let me have your questions.

Best wishes always,

/s/ Lew

LEWIS HILL

October 8, 1954

Mr. Graydon Ausmus
President, N.A.E.B.
Box 2002
University, Alabama

Dear Graydon,

Thanks for your note of September 29. I am now getting into the heart of the Rockefeller project, and at the moment feel fairly hopeful that it may achieve the desired results.

I do want to call to your attention and to that of the other persons receiving carbons of this letter, that the purpose of the Rockefeller project is not to produce programs for actual broadcast. The project is rather for the purpose of comparing different methods of presenting poetry, including some experimental methods of my devising. An important part of the project is its jury, consisting of R.P. Blackmur, Lloyd Frankenberg, John Crowe Ransom, T.S. Eliot, J.I. Sweeney, Louise Bogan, Aldous Huxley, Josephine Miles, Frederick Packard, Judith Waller, and certain others. These persons have been enlisted to hear my tape recordings of comparative and experimental presentations of poetry, and to register their judgments as to which of the methods compared is in each case of four different poets the most effective. One basic aim of the project is to assemble the opinions of this jury so that a decision can be made at the Rockefeller Foundation as to whether a somewhat larger project should be undertaken for the production of poetry programs for actual broadcast.

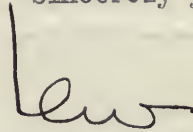
As part of the process of testing the effectiveness of different methods of presentation I have considered running test broadcasts, with appropriate audience participation for a sampling at KPFA, WNYC, and WGBH (the latter two stations having expressed a warm interest in such an experiment). However, I have not finally decided whether this will be desirable as part of the project, and in any case, if I do determine to run these actual broadcast tests, I shall be dependent upon the willingness of the publishers of the poets in question to permit such broadcasts without royalty fees. There is no provision at all in the project's budget for royalty arrangements, since, as aforesaid, broadcasting of the material was not contemplated.

I trust there has been no widespread misunderstanding on this point but it is well to mention it now and avoid disappointment in any quarter. To the best of my knowledge, unless the NAEB or the Rockefeller wish to undertake separate negotiations for broadcasting rights on the material I am using, none of the tapes will be available for use on the network. Our hope is, rather, that they will form the basis for another project and some real program production in this field.

With regard to the question of reports on the project's development, I will be glad to keep Skornia informed, but I am afraid I cannot under-

take to undo the reporting that has already been done. It was my understanding that Siegel was to serve as NAEB representative in the project due to his proximity to the Rockefeller Foundation and John Marshall in New York, allowing for his frequent passing of the word to Marshall as he deemed necessary. I believe it was a part of Marshall's understanding when the grant was made that this would be the arrangement, and I do not think that it would be fitting to alter it without cause. However, there is no reason for which Skornia should not be kept abreast of the occasional reports I do make, and I shall see that that is done. I sympathize with the peculiar situation in which Skornia must find himself vis-a-vis this maverick undertaking way out west.

Sincerely yours,



Lewis Hill,
President

lh;em

c.c. Mr. Seymour Siegel
Mr. Harry J. Skornia

Box 2002
University, Alabama

October 14, 1954

Mr. Lewis Hill
P.O. Box 16
Duncans Mills, California

Dear Lewis:

Thanks for your note of October 8 in reply to my letter of September 29, though it was not at all necessary to go into such detail.

I am aware of and in complete accord with the conditions of the grant and the purposes of your project. I suggested the possibility of broadcast materials growing out of the project, first; because I think you will develop some programs which will be good materials for broadcast and, secondly, because I gathered from an earlier note from you and from conversations with Si that there was such a possibility. I am aware that that is not the purpose of the grant.

I hope you understand the reason for the request that Skornia be kept informed of progress and that you send him copies of reports, etc. The grant is to the organization and the Foundation will expect NAEB to keep records. The NAEB Board of Directors will also expect to have some idea of what is being done. Furthermore, and I'm sure you will agree, it is good organizational procedure to have fairly complete records on any project which is being carried on in the organization's name. I hope you will not let this be a bother or get in the way of your work.

I have nothing in my file on this subject concerning who will serve as NAEB's "representative" for the project; however, I indicated to Si that he and George should continue to work with you on it in whatever way they could be helpful. If that is satisfactory with you, then we can clear it for the record.

Just go on with your work and don't let the details of the deal bother you. It is sufficiently within the realm of good operational procedure as it is if you will just keep Skornia informed. I am interested only in your turning out one of the finest short-term projects which we have ever undertaken and am confident that it will be just that.

Sincerely yours,

Graydon Ausmus
President

GA:ap

ROBERT F. WAGNER,
Mayor

SEYMOUR N. SIEGEL
Director

WNYC



WNYC-FM

THE CITY OF NEW YORK
MUNICIPAL BROADCASTING SYSTEM
MUNICIPAL BUILDING
NEW YORK 7, N. Y.
Whitehall 3-3600

September 22, 1954

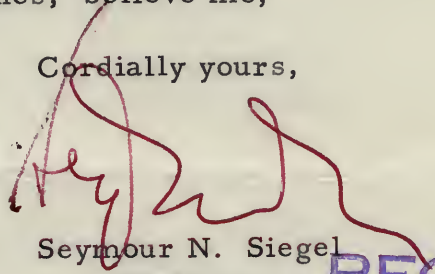
Mr. Harry Skornia
NAEB
Gregory Hall
University of Illinois
Urbana, Illinois

Dear Harry:

I am enclosing herewith a copy of an original letter, dated September 4th, from Louis Hill, which is an interim progress report on the NAEB Rockefeller Poetry Project. It would seem that this might well be distributed to the officers and members of the board so that they can keep up with what is going on in this area. When you are through with the letter I would appreciate if you would return the original to me for my files.

With all best wishes, believe me,

Cordially yours,


Seymour N. Siegel
Director

RECEIVED
NAEB HEADQUARTERS

SNS:am

SEP 24 1954

AM
7 8 9 10 11 12 1 2 3 4 5 6
PM

Arrived - These
are Grant-in-Aid?
Then why to Probat
at WGBH? For
programming there,
yes, but are they
his tapes?

John

HS:

If Grant0In-Aid, then I'd say tapes belong to NAEB, as in all other cases of grants. However, if Chgo Radio Project, then they might well belong to Chgo, and be sent to Probst. Let's not argue the latter if true. In fact, I wouldn't argue the first until they bring it up again. I'D file the letter.

fes

10-4-54

file -

Rockefeller Project

THE UNIVERSITY OF CHICAGO

CHICAGO 37 • ILLINOIS

RADIO OFFICE

RECEIVED
NAEB HEADQUARTERS

SEP 28 1954

AM PM
7 8 9 10 11 12 1 2 3 4 5 6

September 27, 1954

Mr. Harry J. Skornia
National Association of Educational Broadcasters
Gregory Hall
Urbana, Illinois

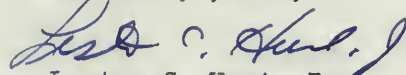
Dear Mr. Skornia:

At the request of George Probst, I am mailing to John Holt today a number of series of tapes to be auditioned for use on the NAEB network. I think you will find them all properly edited and ready for broadcast with opening and closing announcements. The proper applications for audition will also accompany the tapes.

After the tapes have been auditioned, if you find for any reason that you do not wish to use some of them on the network, would you please send the tapes directly to George Probst, Station WGBH, Boston.

Thank you very much and with kindest regards.

Sincerely yours,


Lester C. Hunt, Jr.

cc: John Holt
George Probst

LEWIS HILL

October 8, 1954

Mr. Graydon Augmus
President, N.A.E.B.
Box 2002
University, Alabama

Dear Graydon,

Thanks for your note of September 29. I am now getting into the heart of the Rockefeller project, and at the moment feel fairly hopeful that it may achieve the desired results.

I do want to call to your attention and to that of the other persons receiving carbons of this letter, that the purpose of the Rockefeller project is not to produce programs for actual broadcast. The project is rather for the purpose of comparing different methods of presenting poetry, including some experimental methods of my devising. An important part of the project is its jury, consisting of R.P. Blackmur, Lloyd Frankenberg, John Crowe Ransom, T.S. Eliot, J.L. Sweeney, Louise Bogan, Aldous Huxley, Josephine Miles, Frederick Packard, Judith Waller, and certain others. These persons have been enlisted to hear my tape recordings of comparative and experimental presentations of poetry, and to register their judgments as to which of the methods compared is in each case of four different poets the most effective. One basic aim of the project is to assemble the opinions of this jury so that a decision can be made at the Rockefeller Foundation as to whether a somewhat larger project should be undertaken for the production of poetry programs for actual broadcast.

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I trust there has been no widespread misunderstanding on this point but it is well to mention it now and avoid disappointment in any quarter. To the best of my knowledge, unless the NAEE or the Rockefeller wish to undertake separate negotiations for broadcasting rights on the material I am using, none of the tapes will be available for use on the network. Our hope is, rather, that they will form the basis for another project and some real program production in this field.

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Sincerely yours,

Lewis Hill,
President

lhjcm

c.c. Mr. Seymour Siegel
Mr. Harry J. Skornia

RECEIVED
NAEB HEADQUARTERS

OCT 11 1954

AM PM
7 8 9 10 11 12 1 2 3 4 5 6

Rockefeller Project

November 1, 1954

Mr. Lewis Hill
Post Office Box 16
Duncans Mills, California

Dear Lewis:

Since the grant-in-aid which made possible NEW ENGLAND ANTHOLOGY came from the Educational Television and Radio Center, to which all publication and other rights belong, I am afraid we couldn't send you these tapes without a go ahead from them. I'm sending your letter on to them at once to see how they react. If it's O.K. by them we shall go on from there.

In any case, however, I expect we should need a statement guaranteeing that these tapes would not be used for broadcast rights, that the scripts will not be published, or if the latter occurs that adequate credit be worked out. Do you believe that there is any likelihood of eventual publication use of these materials?

The above remarks cover the Richard Eberhart recordings as well as those of Mr. Stevens.

Sincerely,

Harry J. Skornia
Executive Director

HJS:cp

CC: Dr. Newburn
Mr. G. H. Griffiths

LEWIS HILL

Duncans Mills, Calif.
October 23, 1954

RECEIVED
N.A.E.B. HEADQUARTERS

Dr. Harry J. Skornia
N.A.E.B.
Gregory Hall
University of Illinois
Urbana, Illinois

OCT 23 1954

AS
7:41 PM 10/23/54

Dear Harry Skornia:

In some recent traveling on the Rockefeller Foundation poetry project which I am conducting, I have talked with Robert Tucker at the University of Massachusetts, Amhurst, and heard a number of the "New England Anthology" tapes which were prepared for N.A.E.B. under Mr. Tucker's direction.

In my own project I am dealing partly with the work of Wallace Stevens, who made one of the Tucker tapes, and an excellent tape it is. I have, of course, talked at length with Mr. Stevens and he is cooperating in the preparation of my material. In one of my recordings I am much in need of Mr. Stevens' reading of certain of his poems, and I wonder if you could arrange to have a good copy of the reading done for the Tucker series sent to me by the N.A.E.B. From this reading I should wish to dub on to a recording of my own Mr. Stevens' rendition of the poem "The Idea of Order at Key West". For my purposes it should be at 7 1/2.

I am sure this tape will make its way around the network circuit sooner or later, but my need for it is immediate, and I would appreciate your cooperation or advice for obtaining a special dubbing.

For the same purpose if copies can be provided me without great difficulty, I should like also the reading of Richard Eberhart which was included in Mr. Tucker's series. I shall, of course, be glad to pay the tape costs out of the Rockefeller budget.

Sincerely yours,

Lewis Hill
Lewis Hill e.m.

lh;em

October 26, 1954

Mr. Lewis Hill
Post Office Box 16
Duncans Mills, California

Dear Mr. Hill:

Dr. Skornia is in New York at the NAEB Convention this week. I will call your letter of October 23 to his attention when he returns.

Sincerely,

(Mrs.) Joanne Youngquist

Rockefeller Project

November 5, 1951

Mr. Lewis Hill
P. O. Box 16
Dunsmuir Hills, California

Dear Lew:

Thank you very much for the copy of your November 1 note to Sy Siegel. I shall pass it on to Schooley, and sometime soon see if we collectively have any additional questions or comments. Since I understood the main reason for NAB interest in the project to be the possibility of getting Rockefeller involved again in program work with us, I would hope that whatever deadlines they had expected can be either met or extended, so they will not find this first test run an example of our all too common inability to complete projects and reports by the time originally promised.

This of course is only my personal reaction, however. I do know that our relations with foundations have been plagued more by inadequate reporting than by probably any other single factor.

Sincerely,

Harry J. Skornia
Executive Director

HJS:cp

CC: Angus
Siegel
Schooley

POST OFFICE BOX SIXTEEN
DUNCANS MILLS, CALIFORNIA

1 Nov.

Dear Harry Skornia -

This will keep you abreast
of the Rockefeller poetry project.
If you need more particular in-
formation at any time don't
hesitate to let me know.

Best regards

Lewis Trice

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NAEB HEADQUARTERS

NOV 4 1954

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mention ref.
Schubert

LEWIS HILL

Duncans Mills, California
November 1, 1954

Mr. Seymour N. Siegel
Municipal Broadcasting System
2500 Municipal Building
New York 7, New York

Dear Sy:

This is just a little past the mid-way point in the Rockefeller Foundation poetry project which I am conducting for NABE. I'm sure you will be interested to know how it is going.

At the present moment I am working on the material of Wallace Stevens and Robert Lowell which will represent Series IV and V on these poets, corresponding to the outline contained in my letter of September 4. I am reasonably well satisfied with the way this work is going. Except for some odds and ends (mostly re-recording to get the optimum tape) the first three Series on all four poets (Stevens, Lowell, Moore, Eberhart) are in hand. These are all variations on the formal reading and the formal lecture. The fourth and fifth Series, you will recall, voyage into other techniques. I must say I am having a wonderful time with them. But of course whether anyone else will like the results I cannot guess.

While I was carting some samples of my first three Series around the country about a month ago, and drawing together the consulting group for the project, I did encounter some mightily encouraging evidence of success in that part of the work. I played some of the tapes for a variety of people in different places -- people with much and little background in poetry, in colleges and living rooms -- and their apparent effectiveness was surprising to me. If the last two Series do as well, I think we will have what we want.

My only serious worry is about the time. You remember that John Marshall suggested I put out the finished report on the project around December 1, with a view to its entering into a January consideration of further activities along these lines. I am not sure this time schedule will be feasible -- not for completing what I should like to complete. It may be necessary to hold the report for January at the actual conclusion of the project period, or near it; but I would rather delay the consideration of further activities a little while, if necessary, than permit the work to suffer because of the hurry.

In our last conversation face to face, you expressed concern and evidently some surprise on learning that the tape recordings comprising (along with the consultants' evaluations and the written summary) the final products of this experiment will not exceed two

dozen, and may actually round out best at twenty. Your view on this matter has bothered me a little, since we had the same determinative conversation with Marshall at the same time. I have organized the project to produce a symmetrical study of types of presentation, and not at all an arbitrary quantity of program tapes. A principal object being to obtain an evaluation of different presentation methods from a "jury" of well qualified consultants, it is obvious that few or none of the individual consultants can be expected to study a very large number of half-hour tapes. It was the conception shared by Marshall -- in his own words, I think -- that I should "sit and think" for six months, and see what qualitative evidence I could put together on tape that serious contemporary poetry can be effectively presented. I have applied this conception literally. I have sat and thought, with the tape recorder at hand, and abandoned more recordings than I shall ultimately put in the package. And actually, I am not sure that two dozen finished recordings is not too scattered an effort for the actual purpose of this project: in any case none of the consultants will be asked to study more than five. If there has been a misunderstanding on the whole enterprise, and the view except in my own thought was that I would spend the six months producing poetry readings as fast as possible, I should be alarmed to learn it. Have you any second thoughts that might clarify our different impressions of this subject?

As our last meeting disclosed, I have thought that as a supplement to the evaluations of the consulting group it would be both practical and interesting to broadcast all of the project's tapes in close sequence at KPTA and WNYC, with small audience groups participating in a questionnaire. All of the relevant publishers have given permission for such one-time broadcasts for this purpose without royalty. If it still interests you as a possibility there please let me know.

A current summary of the project's financial status, going to Schooley in this same mail, is enclosed.

Sincere best wishes,

Encl.

cc: Harry Skornia

Rockefeller

November 17, 1954

Mr. Lewis Hill
Duncans Mills
California

Dear Lew:

I'm due to be in San Francisco, arriving December 2 from L. A. on United's Flight 97 at 6:40 P. M. If time, would be glad to see you briefly. Jim Day (of KQED) will be seeing me and we're on a program together December 3 at a conference in San Francisco.

My note re foundation deadlines was not aimed primarily at you. The FAE is still reminding us of two other reports due from days long gone, and I keep plugging to get at least materials from which I might prepare one.

Will hope to see you in a couple of weeks.

Regards,

Harry J. Skornia
Executive Director

HJS:cp

CC: Schooley

LEWIS HILL

Duncans Mills, California
November 15, 1954

Dr. Harry J. Skornia
National Association of Educational
Broadcasters
119 Gregory Hall
Urbana, Illinois

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NAEB HEADQUARTERS

NOV 17 1954

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Dear Harry Skornia:

I can well understand your anxiety about foundation relations and project deadlines, and I am afraid my remarks to Siegel have misled you in this connection. There is no formal obligation in the Rockefeller project to produce the finished report on it during December. That idea arose very informally in a preliminary conversation with John Marshall, and its import was that it would be nice if the question of a larger project, based on this experiment, could be put before the Rockefeller board at its January meeting (my work, you understand, is being done on an administrative grant, and involved no board action). The subject was tentative at the time, and has not been discussed since. I daresay the Humanities Division is eager to go ahead with a larger project in literature whenever it has adequate evidence to present to the board that such a project is feasible. But in the actual circumstances of our preliminary conversations last June, the matter of a December report was primarily personal, as you will notice if you examine its implications as to January. The present project terminates on January 15. Marshall was considering the possibility of making a larger and longer project contiguous with this one, and the very generous motive in this thought seems to have been to keep me occupied. As aforesaid, however, the whole subject has no bearing on the formal conditions of the grant you are administering.

In about a month I shall be seeing Marshall in New York, and reviewing with him the work accomplished to that time. If, on the basis of what we then have, he feels a final report ought to be prepared, I will proceed that way; otherwise, hold it till January. In either case I am sure it will work out satisfactorily to all.

Best regards,

Lewis Hill

cc: Schooley

LEWIS HILL

Rockefeller Project
file

Duncans Mills, California
November 18, 1954

RECEIVED
NAEB HEADQUARTERS

Mr. Robert B. Hudson
Educational Television and Radio Center
1610 Washtenaw Avenue
Ann Arbor, Michigan

NOV 22 1954
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PM

Dear Bob:

I have corresponded lately with Harry Skornia of NAEB concerning a recording made by Wallace Stevens as part of the "New England Anthology" produced at the University of Massachusetts by Robert Tucker. I understand that the NAEB grant-in-aid which supported that project came ultimately from the Center, which holds all rights on the material. As a result of my request for a copy of the Stevens tape, Harry Skornia has written that the necessary permission must come from the Center; and I am now writing to that end.

In an experimental project which I am conducting for NAEB under a Rockefeller Foundation grant, I am preparing several different presentations of Wallace Stevens's poetry, centering particularly about the poem, "The Idea of Order at Key West." In one of my recordings, there is one place where I wish to use Mr. Stevens's own reading of that poem. The poem in question, and several others, along with commentary, are included in the tape which Mr. Stevens made at the University of Massachusetts. I have asked for that tape solely in order to make a dubbing of the one poem.

The materials of my project are not intended for distribution for broadcasting. They are merely studies in different methods of presenting poetry on radio, and are to be reviewed at the first of the year by a consulting group, whose reports will comprise the project's main findings. As part of the general assessment of method, it has been planned tentatively that all of my tapes might be broadcast once in close series at KPFA and WNYC, with an audience questionnaire. In that event, Mr. Stevens's reading of "The Idea of Order at Key West" would be heard as a tiny part of the whole (the whole deals with four poets and five different methods). I will gladly assume responsibility for there being no further public use of the material, should you provide it.

Since I shall be visiting with Mr. Stevens again in December, it would be possible to extract a different reading from him; but, first, my need is earlier than that; and second, the gentleman is old and tired. Will you advise at Urbana and here whether the existing tape can be made available for this purpose?

Sincere regards,

cc: Harry Skornia



Rockefeller File

FOR INFORMATION OF _____

LEWIS HILL

Duncans Mills, Calif.
October 23, 1954

Dr. Harry J. Skornia
N.A.E.B.
Gregory Hall
University of Illinois
Urbana, Illinois

Dear Harry Skornia:

In some recent traveling on the Rockefeller Foundation poetry project which I am conducting, I have talked with Robert Tucker at the University of Massachusetts, Amhurst, and heard a number of the "New England Anthology" tapes which were prepared for N.A.E.B. under Mr. Tucker's direction.

In my own project I am dealing partly with the work of Wallace Stevens, who made one of the Tucker tapes, and an excellent tape it is. I have, of course, talked at length with Mr. Stevens and he is cooperating in the preparation of my material. In one of my recordings I am much in need of Mr. Stevens' reading of certain of his poems, and I wonder if you could arrange to have a good copy of the reading done for the Tucker series sent to me by the N.A.E.B. From this reading I should wish to dub on to a recording of my own Mr. Stevens' rendition of the poem "The Idea of Order at Key West." For my purposes it should be at 7½.

I am sure this tape will make its way around the network circuit sooner or later, but my need for it is immediate, and I would appreciate your cooperation or advice for obtaining a special dubbing.

For the same purpose if copies can be provided me without great difficulty, I should like also the reading of Richard Eberhart which was included in Mr. Tucker's series. I shall, of course, be glad to pay the tape costs out of the Rockefeller budget.

Sincerely yours,

/s/ Lewis Hill

Lewis Hill

lh;em

Copied NAEB Hq.
Nov. 2, 1954 jy

John —
see Rockefeller
please

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Have written Hil
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November 24, 1954

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NAEB HEADQUARTERS

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Mr. Lewis Hill
Duncans Mills
California

Dear Mr. Hill:

This is in response to your letter of November 18 to Mr. Hudson.

The Educational Television and Radio Center has no objection to your use, in connection with the experimental project you are conducting, of the Wallace Stevens recording which was produced as part of the "New England Anthology" at the University of Massachusetts by Robert Tucker, provided you also obtain the written consent of Mr. Stevens to such use.

We do not have the tapes of the program here at the Center but will advise Mr. Skornia by a copy of this letter that insofar as we are concerned he can feel free to make the tape available to you.

Sincerely yours,



H. K. Newburn

HKN:KLY:bk

cc: Mr. Skornia

Rockefeller Project

AIR MAIL

November 29, 1954

Mr. Lewis Hill
Duncans Mills
California

Dear Mr. Hill:

We have here a copy of Dr. Newburn's letter of November 24 to you granting permission for the use of the Stevens "New England Anthology" tape in your project, "provided you also obtain the written consent of Mr. Stevens to such use." If you now find yourself in a position to use the tape, we shall be most happy to send you an Ampex copy. The cost will be five dollars.

Sincerely,

John R. Holt
Network Manager

JRH:wc

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WESTERN UNION

W. P. MARSHALL, PRESIDENT

SYMBOLS

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NL=Night Letter
LT=Int'l Letter Telegram
VLT=Int'l Victory Ltr.

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JOHN HOLT, NETWORK MGR NATL ASSN OF EDUCATIONAL

BROADCASTERS=GREGORY HALL URBANA ILL=

ALL NECESSARY CLEARANCES COMPLETED RE COPY OF WALLACE STEVENS NEW ENGLAND ANTHOLOGY TAPE. WOULD IMMENSELY APPRECIATE YOUR AIR MAILING DUBBING TO ME AT DUNCANS MILLS IMMEDIATELY. WILL CHECK FOR COST=

RECEIVED
NAEB HEADQUARTERS

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THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

LEWIS HILL

Duncans Mills, Calif.
December 4, 1954

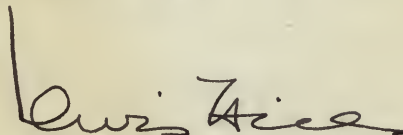
Dear Mr. Holt:

I am enclosing my check for \$5.00 to cover the cost of a dubbing of the Stevens "New England Anthology" tape.

Mr. Stevens and his publisher as well have already given permission for use of any and all of the former's poems and readings which may be found appropriate for the Rockefeller project.

Since the Christmas mail rush is underway, I will appreciate your mailing this tape by air at the earliest opportunity. Many thanks for your cooperation.

Sincerely,



Mr. John R. Holt, Manager
N.A.E.B. Tape Network
119 Gregory Hall
University of Illinois,
Urbana, Illinois

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NAEB HEADQUARTERS

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Rockefeller File

Second Law
Hill Grant

14 Gregory Hall
Urbana, Illinois
February 1, 1955

Dr. Charles B. Fahs, Director
Division of Humanities
The Rockefeller Foundation
49 West 49th Street
New York, 20, New York

Columbus 5-8,00

*Pacific
Archery
3-6767*

Dear Doctor Fahs:

On behalf of the National Association of Educational Broadcasters, I am pleased to concur in the report and proposal prepared by Mr. Lewis Hill on the experiment in poetry broadcasting.

We are pleased by the progress noted in Mr. Hill's report, although disappointed, too, that Mr. Hill's once envisioned goal was impossible of fulfillment because of time limitations.

We're hopeful that the Rockefeller Foundation will see fit to grant the additional support for the project, as indicated in the document prepared by Mr. Hill, and transmitted herewith.

I am happy to report to you that the questions we discussed earlier in the day were readily resolved when I talked with Mr. Hill this evening. As he explained to me, he had simply misunderstood the wishes of the Foundation and of N. A. E. B. I assure you the interests of N.A.E.B. are those of a broad, genuine service to education, and we believe the poetry project is and will be a contribution to the humanities worthy of all our interests. We are hopeful, as I am sure you are, that the project results will be a real contribution.

Your interest and support will be deeply appreciated.

Sincerely yours,

Frank E. Schooley
President

Enclosures: Report and Proposal to the Rockefeller Foundation,
with budget proposal, and appendices.

February 2, 1955

Mr. Lewis Hill
c/o KPFA
Pacifica Foundation
Berkeley, California

Dear Lew Hill:

After our conversation last night I forwarded to Dr. Fahs the report and proposal prepared by you on the experiment in poetry broadcasting. I concurred in your proposal and noted the progress made in your report, expressed gratitude of the NAEB for the Foundation's interest and indicated that we were anxious to have it extended as per your proposal. Also, I indicated that we had resolved the questions I had had in mind earlier in the day.

It's my understanding that all rights in the presentations and the recordings prepared by you or under your direction in this project are to be retained by the National Association of Educational Broadcasters.

All personal services paid from the grant are to be paid by the NAEB Treasurer subject to deductions for income tax and social security, as required by law. As I explained, this is not a decision of NAEB but that of the Internal Revenue Bureau. We must deposit withholding amounts monthly, make quarterly and annual reports regarding such services and sums involved.

I appreciate the fine way in which you kept the records on the current project, all of which are entirely satisfactory with me. Personally I would be happy to let the personal services for the next project be paid without all the difficulties imposed on us. It's just extra work.

Unless there is a compelling reason indicated to us by the Rockefeller Foundation I see no reason why you should not keep the small balance until the next part of the project is put in motion.

Hill -2

I trust the mails moved rapidly enough for the proposal to reach Dr. Fahs' desk today. I made every effort to reach you all day yesterday and had to take the time away from my wife in the hospital in order to get the request out last night. All is well -- we now have our 6th youngster.

Sincerely,

Frank E. Schooley
President

FES:fmh

cc: H. J. Skornia
Robert J. Coleman

FOR NAEB FILES

REPORT AND PROPOSAL TO THE ROCKEFELLER FOUNDATION

**Summarizing a Six-Month Experiment in the Broadcasting of Poetry
and Proposing Its Extension**

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REPORT AND PROPOSAL TO THE ROCKEFELLER FOUNDATION

Summarizing a Six-Month Experiment in the Broadcasting of Poetry and Proposing Its Extension

I. Scope and History of the Project Completed

In a memorandum of June 23, 1954, support was sought from the Rockefeller Foundation for experiment with contextual and other methods of presenting modern poetry on radio. The principal aim of the experiment was to establish the social, historical, or psychological 'preconditions' of the poem in a manner potentially interesting to a minority audience now generally unfamiliar with contemporary poetry but accessible to discussion of it. It was proposed to examine some of the variants of the discursive and theatrical methods of presentation, to contrast and intermingle such methods, and particularly to test different means of creating informative and inductive contexts which, on the other hand, would avoid an undesirable distraction from the poem itself. The final products of the experiment were to consist in a series of tape recordings embodying purposefully different presentations of the same material. A small group of experts from the fields of literature and broadcasting was to be enlisted for consultation on the relative effectiveness of the methods employed.

On a budget of \$9,970.00, this project was authorized by the Rockefeller Foundation to begin July 15, 1954, and to terminate January 15, 1955. Its formal execution under the general agency of the National Association of Educational Broadcasters commenced in the second week of August 1954. The balance of that month was spent in re-examining all of the works of four poets selected for the experiment; in surveying the surrounding critical material and re-

searching any special problems of source or allusion of which detailed discussion was planned in the recordings; and in correspondence with prospective members of the consulting group. In September an extended trip was made to talk with several of the following persons who had agreed to participate as auditioning consultants:

R.P. Blackmur, Princeton
 Louise Bogan, New York
 Aldous Huxley, Los Angeles
 Josephine Miles, University of Calif., Berkeley
 P.M. Newby, BBC, London
 Frederick Packard, Harvard
 John C. Ransom, Kenyon College
 J.L. Sweeney, Harvard
 Judith Waller, NBC, Chicago

With preliminary work completed, most of the actual tape recording in the project was done in two and one-half months, between October 1 and December 15. Several trial readings were recorded to develop the selection of work from each poet. Recordings of emended script-drafts and production-readings were sampled for each of the experimental methods employed. A second trip for consultants' auditions of finished recordings occupied the period from December 27 to January 5. On the latter date a summary audition-conference with Messrs. Fahs, Marshall, D'Arms and Gilpatrick at the Rockefeller Foundation led to the present Report and Proposal.

A recapitulation of expenditures in the project, compared with its original budget, is attached as Appendix B.

II. Design of the Materials

At the outset of the project it was planned to use the work of four poets -- Wallace Stevens, Marianne Moore, Robert Lowell, and Richard Eberhart. The basis of this selection is discussed below in Section V. Each of these poets was to be represented in the experiment by a sequence of five

different presentations of his work. To facilitate the comparative evaluations which were regarded as an integral part of the experiment, each of five general types of presentation was designated as a series, with each series to comprehend four theoretically similar recordings, one for each poet. In this manner a cross-comparison was to be obtained: on the one hand, the same methods of presentation applied to four different poets; on the other hand, the same poetic material subjected to five different methods of presentation. The five series were established on the following principles:

- Series I A half-hour reading from the poet's works, with only enough comment interspersed to identify the poet and the poems read. This presentation was to be a rough equivalent of the formal readings commonly heard in lecture halls, and was conceived partly as a 'control' method for subsequent comparison of different formats.
- Series II A reading of four or five of the poems used in Series I, with more comment. The style was to be discursive, with an interpretation of the poems read leading to a general view of the poet's work and consciousness.
- Series III Dealing with only a single poem from those included in Series II, this was to be a half-hour lecture, with most of the discussion interposed between two readings of the poem. The series was to provide summary examples of the formal, objective, discursive approach normally associated with classrooms, but ranging here from relatively technical discussion of the poem to colloquial comment on the problems of the 'average reader'.
- Series IV Presentation of the same single poem dealt with in Series III, but from a wholly subjective viewpoint, employing quasi-dramatic techniques. Basic tensions or perceptions implied in the poem were to be extrapolated to the experience of an imaginary reader and developed as the 'preconditions' from which the poem itself emerged.
- Series V The single poem of Series III and IV, presented again in a format which explored the mingling of

discursive and theatrical methods. Certain functions of the discursive method were to be transposed to a format of characterization and dialogue, and the presentation as a whole, in its own structure, was to attempt a more complex analogy of the poet's mental set.

It will be understood, of course, that methods of presenting poetry on radio are scarcely less numerous than those of writing poetry. The series designed for this very limited experiment were intended by their immediate contrast to suggest in principle the potential range of methods, but not at all to represent any hypothetical limit of format, conception, treatment, etc. Although the experiment's design was meant to accommodate a direct comparison of different methods applied to the same material, considerable thought was given also to developing presentations (Series I-V) on a single poet as an actual sequence of five broadcasts, evolving a view of the poet's work increasingly complex as the sequence progressed from pure reading to pure interpretation. Both as a series of cross-comparisons and as four different sequences for broadcast, the material was assumed to have its principal object in devising a gross proof of something held in doubt -- that new and effective ways of employing radio for the communication of poetry are possible. But again, and emphatically, the purpose of the design was merely to adumbrate that possibility in general, its actual varieties being co-extensive with those of its subject matter, and with the imaginations of those who test it.

In Sections III and IV of this report it will be found that the experiment's design, coupled with the administrative development of a consultants group, outran considerably the amount of scripting and recording which could be completed within the allotted time and budget. A further aspect of the project which the same problem has affected is the exposition of its theoretical basis. It was part of the original plan that the director's final report would account in

detail for certain critical premises reflected in the recordings, and would work out a useful summary of the conclusions justified by the experiment. A monograph of this order, as it turned out, would have consumed most of the time of the project spent in actual recording; and in any case, as a result of the audition-conference at the Rockefeller Foundation on January 5, only the present brief report on the experiment is to be submitted as part of a proposal for its extension. A full accounting of the theoretical and critical views applied to the poetry used in the project must therefore be omitted. But even this brief report should mention at least the general nature of some of these views, as they reflect the possible value of the experiment beyond its limited design.

A reading and discussion of poetry on radio, of whatever format, which purports to represent a serious interest in its subject, and which seeks to induce others to a similar interest, must carry all the responsibilities usually associated with professional literary criticism. On the other hand, if the purpose is to overcome an habitual resistance and awaken interest in a peripheral audience, the modes of formal criticism as such are clearly of little use. The broadcaster of poetry has therefore a double problem of interpretation: he must interpret not only the poem, but also (as a body of attitudes and relation of consciousnesses) his own basic critical view of the poem and the poet's work as a whole. Broadcasting for a peripheral audience differs from writing criticism for a professional audience in that the former need not be, and cannot be, as comprehensive or 'rationally complete' as the latter; in that broadcasting aims to arouse interest, while criticism aims to illumine an already existing interest; and in that the broadcasting text, for these reasons, must employ a rationale as the source of relevant associative

effects, while the main concern of criticism is to give the rationale itself logical coherence.

This matter may be illustrated with reference to textual criticism. Obviously, since we assume that excellent reading of the poem itself is a key part of broadcasting presentation, the reader should know its text in the greatest possible detail. Ideally, he should command an analysis of its language, idiom, meter, stylistic antecedents, symbol referents, rhetorical structure, and so forth, which in depth and detail would constitute an example of academic textual criticism. This knowledgeability 'inside' the poem, however, emerges in good reading not as a discourse on technique, but as the rhythmic, inflective, articulate and emotional qualities of the reading voice. Textual criticism as such is an altogether deadly subject for aural broadcasting. Its findings must be 'interpreted' in the reading.

Moreover, if the poem is to be discussed as well as read, some consideration must be given the choice of critical perspectives from which the interpreted commentary is to be fashioned.

Any responsible presentation of a significant poem will require close attention from the listener -- for this reason alone a minority audience must be assumed. The spoken word on radio normally precludes any leisurely study by the listener of what has been uttered; hence, as a rule of thumb, it may be said that the most effective radio discussion will deal more in general configurations of meaning than in details of analysis. Now, the approach of textual criticism to a poem is precisely to measure, sort and juxtapose an indefinite number of minute observations on the text in order, roughly, to answer the question, how was the poem made. Even if we imagine a skillful transposition of textual data into the style of a dialogue or dramatization, it remains doubtful whether the attention of a non-professional auditor can

support the sheer abundance of information which must be conveyed on this aspect of the poem before any single datum has great significance. In the present project it was assumed, in the first place, that the principal concern of the audience is not to learn immediately (as it may do at leisure, given an initial interest) the technical details of how the poem was made, but is rather to receive some explanation of why it was made. The listener's first problem is to recognise, and to accept as an intelligible area of experience, the human necessity in which the whole poem has its origin as a unique confrontation and response. Thus, for purposes of devising context, whether discursive or theatrical, a decision at the outset was necessary to exclude, with negligible exceptions, the data of the question How, and to concentrate on the philosophical, historical, or other experiential origins of the poem going to the question, Why.

A vague dichotomy between craft and content is implied in this choice, and it must be noted that any well-integrated poem quite transcends analytical distinctions of this sort. No divisible point exists in such a poem where 'craft' may be said to end and 'content' begin. Every critic knows as much. By the same token, a comprehensive critique must examine every moment of the poem's text and structure as a ramification of every other moment of its meaning -- a task which exceeds in extension and complexity any possible dimension of broadcasting. We see again therefore how the broadcaster is required to choose deliberately only that aspect of a critical understanding of the poem which can best be interpreted as an inducement to the study of the whole.

The "why" of the poem may of course be the topic of a lecture. It may also be expressed as the inference from a quasi-dramatic presentation. As has already been noted, the present experiment aimed to explore both possibilities as well as their mingling. When the experiential genesis of a poem -- viewed in terms of the poem's tensions or attitudes -- is to be extrapolated to some theatrical conception of its 'preconditions', a problem of personification arises. It is

virtually impossible to create a dramatic interplay of tensions or attitudes abstracted from the poem without directly or indirectly personifying the abstractions. This is the familiar process of creating an illusion, and it is indispensable in creating an inducement external to the poem.* But since the entire illusion in this case is to be superimposed on a poem from which those personifications have been abstracted; and since these personified abstractions are presumed to be configurations of the mind's experience; it becomes a critical question as to whose mind is being personified. The view was held emphatically in the present experiment that the experiential interpretation of the poem, and therefore any personifications of the mind's necessities 'inside' the poem, are altogether of the reader's or critic's identity, not of the poet's. Their relative accuracy with respect to the poet's actual experience, or the poem's actual genesis, is not a part of this question. Even if the interpretation is assumed to be essentially true to the poet's mind, it was felt that an unwarranted and possibly misleading imputation to the poet should be carefully avoided. In Appendix A of this report it will be found that one of the consultants, Professor Miles of the University of California, took exception to the project's emphasis on the interpretation as the experience of the reader, and argued for a kind of contextual presentation which created "the fiction of the poem itself". Professor Miles would prefer the broadcasting format to "dramatize the creation, that is the created situation, not the hypothetical response". This objection at very least suggests the fundamental

* In some measure this statement applies to any interpretive criticism, whether dramatic or discursive. The critic writing formally for a professional audience usually assumes that his insights are co-extensive with the poem, and creates, in the critical posture itself, an illusion of action within the poem. He would not otherwise persuade. It is where personifications are used as a deliberate device to characterize the poem's genesis that special attention must be given the identity of the personifying mind. The immediacy of the loudspeaker discourages reflection on this matter, and opens the way to easy falsification of the auditor's perspective.

character of certain problems in criticism which should occupy broadcasters of poetry. The project director feels that the point in contention involves the difference between a useful and a useless illusion.

The foregoing paragraphs will serve to sketch some of the elementary judgments on the nature of the task which underlay this experiment's work with the tape recorder. It cannot be urged too strongly that the development of broadcasting as a medium for poetry requires much thought along these lines, both as to the nature and limits of the medium for that purpose, and as to the critical responsibilities of the broadcaster. In the proposal for an extension of the experiment which concludes this report, it is not suggested that the project incorporate a full-length study of theories and methods, as the work of preparing such a study for publication would require several months for itself. It is to be hoped, however, that at some time, from the experience gained in a well-rounded experiment of greater scope than the present one, such a study can be prepared and made available. For the broadcasting of poetry is not so much a problem of techniques as of basic assumptions. The talent for good reading and imaginative scripting and production can be found. What is wanting is a sound and generally accessible organization of theory for its application.

III. Materials Recorded

Within the six months allotted to the experiment now being reported, it proved possible to complete approximately half the recording work originally planned, with certain qualifications as to production noted below. Following is a list of tapes completed, with brief descriptions of their contents:

Series I, Tape A: POEMS OF ROBERT LOWELL. A reading, with very brief comment and identification, of the following nine poems: The Holy Innocents; After the Surprising Conversions; Mary Winslow; The Quaker Graveyard in Nantucket (Part I through V); The Drunken Fisherman; Concord; At a Bible House; The Crucifix; At the Indian Killer's Grave. Half-hour.

Series I, Tape B: POEMS OF RICHARD WRENHART. A reading as above of the following nine poems: Two Loves; The Groundhog; 'If I Could Only Live at the Pitch That is Near Madness'; Brotherhood of Men (Parts III and IV); What if Remembrance; Lines to an Old Man; The Horse Chestnut Tree; Sea Scape with Parable; A Legend of Viable Women (Parts I, II and IV). Half-hour.

Series I, Tape C: POEMS OF WALLACE STEVENS. A reading, with somewhat more interpolated comment than in Tapes A and B of this series, of the following ten poems: Six Significant Landscapes; The Snow Man; Sunday Morning; A High-Toned Old Christian Woman; The Idea of Order at Key West; The Woman in Sunshine; Song of Fixed Accord; (Two excerpts from) Notes Toward a Supreme Fiction; The Emperor of Ice Cream; Final Soliloquy of the Interior Paramour. Half-hour.

Series I, Tape D: POEMS OF MARIANNE MOORE. A reading, with substantially more comment than on the other three Series I tapes, of eight poems: Poetry; The Steeple-Jack; A Carriage From Sweden; Bird-Kitted; Peter; In Distrust of Merits; Nevertheless; What Are Years? Half-hour.

Series II, Tape A: FIVE POEMS OF ROBERT LOWELL. A general interpretation of Lowell's work based on the reading and discussion of the following poems: After the Surprising Conversions; The Drunken Fisherman; Concord; The Quaker Graveyard at Nantucket (Parts I, II, IV and V); At the Indian Killer's Grave. Lowell's poetry is examined as an expression of religious tensions resolving a central paradox. Half-hour.

Series II, Tape C: FOUR POEMS OF WALLACE STEVENS. A study of Stevens, based on the reading of the following poems: The Snow Man; Sunday Morning; The Idea of Order at Key West; The Woman in Sunshine. The intellectual structure of Stevens's work is examined, with emphasis on the epistemological concept to be found in it, and the relation of this concept to problems of belief and action. The presentation endeavors to demonstrate a more formal variant of the Series II type. Half-hour.

Series III, Tape C: THE CONVENTIONAL REVOLUTION: A Reading-Lecture on Wallace Stevens's "The Idea of Order at Key West". The lecture is addressed at the outset to a fear of modern poetry imputed to the auditor, and a review of its causes. The early 20th century 'revolution of form' is sketched as the source, through its excesses, of a general public alienation from new poetry. Against this background, "The Idea of Order at Key West" is read. The simplicity and traditionalism of its form and language are then noted. The argument proceeds that those who dwell on the formal obscurities of 20th century poetry are "one revolution behind"; that the best poetry of today is being written within a newly integrated formal tradition, and within established conventions is undergoing a 'revolution of substance'. Stevens's poem is then interpreted as an important illustration of this "conventional revolution", and the tape concludes with a second reading of the poem, this time by the poet. Half-hour.

Series IV, Tape A: **THE TROUBLE WITH BEING ALIVE:** A Dialogue on a Poem by Robert Lowell. The presentation is an imaginary bar-room conversation on some of the historical and psychological tensions in Lowell's "At the Indian Killer's Grave", expressed as experiences and 'feelings' of the two speakers, one of whom reads the poem at the conclusion of the program. This is an experiment in low-key dialogue idiomatically at far remove from the poem, with some of the poem's preconditions and the gloss of a few of its allusions emerging in the talk. A deliberate effort was made to inflect the dialogue in a manner reminiscent of the soap-opera. 20 minutes.

Series IV, Tape C: **THE SINGER'S MASQUE:** On a Poem by Wallace Stevens. A modification of the traditional masque-form, in which the masque is projected as the imaginative experience of a reader of Stevens's "The Idea of Order at Key West". The reader functions as interlocutor and narrator, and reads the poem at the conclusion. In the masque, the Singer of Stevens's poem is heard in colloquy with various of the natural forces symbolized in the poem, and the dialogue expresses a relationship between nature and the imagination of which the poem is an elaboration. The effort here was to employ the language and rhythms of the poem in a somewhat exaggerated manner while creating a meaningful and relevant tension in the dialogue, so that the poem might emerge as a simplification. Elaborate sound-effects are involved. 20 minutes.

Series V, Tape A: **SECTION OF A SOLILOQUY:** On a Poem by Robert Lowell. "At the Indian Killer's Grave" is again the subject. The program is a dialogue based on vaudeville stereotypes, wherein the fore-brain of a reader of Lowell's poem is represented in controversy with its antagonist. The underlying conception of the dialogue, which incorporates considerable data on the poem's content, is that of the 'rational soul' confronting its 'demoniacal principle'; while the basic critical intention is to provide an arresting and essentially comic obverse of the tensions in the poem, which, deepening into the malevolent irony of the antagonist, leads into the reading of the poem itself. An announcer identifies the situation at open and close, and occasionally during the dialogue supervenes to make observations on its progress. Half-hour.

Series V, Tape C: **A WORD BY WALLACE STEVENS:** An Essay for Radio. The presentation functions on several levels -- as a discursive critical exposition of Stevens's "The Idea of Order at Key West", as a satire on critical method and specifically that employed in this program, as a commentary on the relationship of the 'educated' American to modern poetry, as a study of radio methods involving the auditor, and principally as an inducement to the auditor to read Mr. Stevens's work. The Critic is engaged in writing an essay. In addition to conventional critical discourse, he employs certain devices -- three musical instruments (oboe, viola and guitar) and a fantasy dialogue, in which an American housewife becomes his foil. The poem

is read twice. A special music score and minor sound effects are involved. One hour.

In the eleven recordings described, the reading was by the project's director, except in Series III Tape C, where a concluding reading by Mr. Stevens was used, and in Series V Tape C, where the second reading of Mr. Stevens's poem was in a woman's voice. In a project designed for the production of actual broadcasting tapes, it would of course be a pre-eminent requirement that different reading voices be employed.

The Series V presentations completed in this experiment were conceived as programs to be placed at the end of a sequence of broadcasts on the poet in question, and would be regarded by the director as inappropriate for isolated use.

In Series IV and V, the presentations evolved required production which lay beyond the budget of the project. Series V, Tapes A and C, and Series IV Tape A, were recorded in simulated productions, using members of the staff of Radio Station KPFA, Berkeley, for the voicing of various parts, and in the case of the last recording listed above, a music score by Robert Erickson, Director of Music at KPFA. The talent of these participants is more than adequate for professional production at a high level; but the recordings were made without the preparation, rehearsal and so forth for which production budgets are required. In the case of Series IV Tape C, where seven voices and elaborate sound engineering are required, time would not permit even a simulated production, and only a director's reading was recorded.

IV. Audition Reports by the Consultants

Incompletion of the design which aimed to provide a useful pattern of comparisons meant, of course, that the finished tapes had only limited value for that purpose. Moreover, in the winding up of the project, there was in-

sufficient time to send dubbings to the consultants, allow an ample period for their auditioning and a further period for the preparation of consultants' reports. Extreme effort was required to complete useable recordings as listed by mid-December 1954. Immediately after Christmas, the director travelled with tapes in hand to obtain audition evaluations from as many of the consultants as were then immediately accessible. Miss Miles, Mr. Blackmur, Miss Waller, Miss Bogan, and Mr. Packard were subjected to hasty visits and as many recordings as could be tolerated in a single sitting, which in no case numbered more than five of the tapes. In cheerful helplessness to make any studied comments, these persons then composed the letters of general reaction which will be found compiled in Appendix A of this report. The fault of course lay with the director, whose ambition and preparation in August and September for a rounded experiment ignored the nearness of January.

However, from the appended letters and from conversations held during auditioning, a few conclusions may be drawn which have high value for an extension of the experiment.

There was general agreement among the consultants actually involved that the series design itself suggested a desirable and potentially effective method of presenting modern poetry on radio. The director concurs in this view. It has already been mentioned that the Series V presentations were conceived as terminal programs dependent on a preceding sequence of readings and discussions. The concensus in the experiment thus far is that four, five or six programs on the same poet, scheduled at intervals of not more than a week, and ranging from simple reading-discussions to more elaborate 'contextual' interpretations, would be the optimum procedure. On the other hand, it must be noted that none of the consultants actually heard all of the prepared sequences, Series I-V, on either poet. In the haste of the brief auditions during December and January, none of

the Series I or Series III tapes was played.

This inadvertency also places a qualification on the second general agreement which may be reported among the consultants. All who heard both of the Series II presentations seemed to feel that they were highly successful, while opinion varied radically on the methods employed in Series IV and V. In general it was felt that the Series II recordings presented enough of the poet's work to give an acquaintance with his style, and enough straight discussion to leave a sense of understanding of his purpose, without on either point involving the auditor in too complex a listening burden. A tentative conclusion may be justified, that if the presentation of poetry were to be confined to single broadcasts on single poets, the method represented by Series II would be most effective.

From the purely experimental viewpoint, the varied response to Series IV and Series V tapes was the most interesting result of the project. A clear assessment of the merits of different methods employed in these series is perhaps clouded by the fact that each depended in some measure on production effects which could not be incorporated in the recording budget available; hence the audition tapes in some cases conveyed rather feebly the intention of the scripts. Nevertheless, the director found a marked correspondence between the varieties of experiment incorporated in these series and the varieties of response among the consultants. Thus the informally inflected dialogue of Series IV Tape A elicited the warm approval of Miss Waller of NBC, and the emphatic rejection of Mr. Blackmur of Princeton. Again, the symbolically complicated presentation of Series V Tape A won Mr. Blackmur's enthusiastic approval, while Miss Bogan of the New Yorker magazine seemed doubtful of both its meaning and its propriety.

A review of the letters compiled in Appendix A suggests that all of the consultants approve the experimental direction indicated in Series IV and V,

though differing in opinion on particular tapes. It will be necessary to develop further varieties in this same direction, using more varied material, before a definitive evaluation of specific methods is possible.

V. Purpose and Scope of Proposed Extension of the Project

The object in the proposed extension of the experiment is to complete its range and evaluation of materials as originally planned. There are three outstanding reasons for which, in the director's opinion, this should be undertaken:

1. The four poets originally selected for use in the experiment were chosen with a view to the range of their styles and outlooks. They cannot be said to measure the extremities in American poetry in either respect, but their differences are significant. Mr. Lowell, Mr. Stevens and Mr. Eberhart all make a frontal assault, so to speak, on fundamental religious and philosophical problems of the age, but from remarkably different directions: Mr. Lowell from that of Catholic orthodoxy, Mr. Stevens from that of Santayanan aesthetics, and Mr. Eberhart from that of an eclectic Protestantism. Miss Moore's unique orientation is to a relational awareness enlarged through minute equivalences. Her thinking resembles somewhat that of Martin Buber in his theory of "dialogue". In style, three of these poets have formalized single techniques embracing most of their works: Miss Moore her own intricate mode of syllabic lines and unaccented rhymes; Mr. Stevens the variations of English blank verse; and Mr. Lowell the heavy rhyme patterns and rhetoric of the English metaphysicals. Mr. Eberhart, on the other hand, is one of the most varied stylists now writing. The recital of further differences would be lengthy. Their import in the broadcasting experiment lies in the fact that the style and content of a poet largely determine the method of presentation which may be considered appropriate to

his work.

In completing most of the five series on Mr. Lowell and Mr. Stevens, the experiment has dealt with those two of the four poets chosen between whom, despite their many differences, there is the least contrast of general purposes.* With particular reference to the Series IV and Series V treatment of these poets, they present the least contrast of methods. In the completed project, for example, it would be seen that the approach to Mr. Lowell's work is radically different from any that could be devised for Miss Moore's poetry. Thus the experiment in its present half-finished state has only begun the exploration of methods which its original design was intended to round out.

2. Some of the presentations recorded require, as has already been noted, time-consuming and relatively expensive production which the six-month project now completed would not allow. It is obvious that while the ideas contained in these presentations can be examined as ideas, their effectiveness as radio programs cannot be evaluated unless their production requirements are met. The time and necessary funds for such production are therefore basic to any satisfactory completion of the experiment. Moreover, because an adequate production budget was lacking, the director was obliged to modify plans for certain scripts now recorded which would otherwise have made more extensive use of broadcasting techniques. Though nothing remotely approaching the production expenditures usually associated with network radio is in question here, it would be well to free the experiment in this respect, insofar as the purpose is to discover what radio can do with poetry.

3. The completed and more varied range of recordings on four poets should be made available in dubbings to the project's consultants for auditioning

* The interpretation of Mr. Stevens offered in this experiment is at variance with that of many critics, who might consider the contrast with Mr. Lowell's work extreme.

at their convenience over a reasonable period. Each consultant should be given the opportunity to hear a complete sequence of programs on at least one of the poets, and to prepare a detailed commentary. The project should also allow time for preparation of a more studied final report based on the consultants' evaluations. These activities together, wholly apart from the development of the recordings, could not consume less than two months. The director feels that consultants should not be asked to engage in lengthy auditioning and careful commentary without an honorarium of \$100.00 in acknowledgment of the considerable time and thought involved. It is also felt that the evaluation of the project's materials should include actual broadcast of the completed experiment (twenty programs) at WNYC, New York, and KPFA, Berkeley, where general interest among the type of audience for which the presentations are intended could be measured roughly by mail count.

It is proposed that a period of eight months be used to complete the experiment, but without the exacting deadline which obtained before. If an extra month were required to complete the consultants' part of the project, it is assumed in this proposal that that would be allowable, though without increase of the budget. Within an estimated eight months, the original plan of the experiment would be completed in finished productions, the work proceeding with less haste and greater latitude for revision than was previously possible. The time estimate is based on the advantage already gained in preliminary work for the development of presentations of Mr. Eberhart and Miss Moore.

If it appeared after completion of the proposed experiment that some or all of its recordings should be made available for broadcasting elsewhere than at WNYC and KPFA general recording rights on the performances could be renegotiated with the talent employed, and allocation of a sum of approximately

\$1,500.00 for LP pressings might be considered. That expenditure is not contemplated in the budget following. Anticipating possible broadcasting tests within the framework of the experiment, the director has obtained permission from all relevant publishers and unions for one-time broadcast from tapes at WNYC and KPFA.

It is proposed that an extension of the experiment should be conducted, as before, through the agency of the National Association of Educational Broadcasters, whose application for the budgeted funds accompanies this document.

In view of the apparent interest of the Rockefeller Foundation in extending the project, the director has continued after January 15, 1955 in the organization of materials and plans which would suffer some slight delay if set aside. Unless the convenience of the Foundation is affected, it is suggested that the proposed extension, if granted, be made contiguous with the project terminated at January 15.

(Budget follows)

VI. Budget for the Proposed Extension

Personnel

Director (8 months)	\$ 7,200.00
Clerical and production assistance	<u>2,400.00</u>

\$ 9,600.00

Production (8 programs, average $\frac{1}{2}$ hour)

Actors (average 5 per program @ \$50 per program incl. rehearsals and retakes)	\$ 2,000.00
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Musicians (average 4 per program, @ \$60 per man per program)	\$ 960.00
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Music scores (4 @ \$150 each)	\$ 600.00
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Engineering: production, editing, dubbing, etc.	\$ 840.00
---	-----------

Studio rental @ \$5 hour (including equipment rental)	\$ 550.00
---	-----------

Misc. Production expenses (sound effects, etc.)	\$ <u>150.00</u>
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\$ 5,100.00

Travel

\$ 1,800.00

Miscellaneous Expenses

Honoraria for consultants	\$ 1,000.00
Books and recordings	100.00
Recording tapes (for masters and consultant's dubbings)	225.00
Postage, telephone & telegraph	250.00
NAEB overhead	<u>759.00</u>

\$ 2,334.00

Contingencies

900.00

TOTAL

\$19,734.00

Appendix A

Letters of Comment from Project Consultants

COPY

PRINCETON UNIVERSITY

Princeton, New Jersey

1 Jan 55

Department of English

Dear Mr. Hill:

This is to confirm so much as I can remember having said in praise of your experimental radio programs on the poetry of Stevens and Lowell, which you played to me yesterday in such variety. They were imaginative and wonderfully commanding of the attention, with, for me, only one exception, the one which was the soap-box-opera style of which the NBC lady so approved. I would suppose that for the most part the # 2 versions -- the poems with discursive comments -- would be most effective. Assuming that you were going to run a series of six programs, I could imagine that four ought to be # 2, one number 1 (pure reading), and one a # 4 or # 5, where you dramatize the poem and surround it with a general problem of interest and knowledge and "culture". I could imagine the treatment of the King's Chapel Burial Ground which you played last, or almost last, as being a peak performance (the archetype of one) which you might use once a fortnight. I don't need to urge you, since you already seem to agree, of the necessity for the highest possible literacy both in appreciation and in reading. Indeed, if I were to add any suggestion of my own, it might be this: that you tried one or two programs where the same poems were read differently (as say Koussevitsky and Beecham and Montoux doing the Water Music successively) whether by the same or different readers. But such a suggestion should only be adopted at infrequent intervals -- as otherwise bogging rather than promoting the listener's attention.

I think the real proof of your pudding, for me, was that I ate it with steady enjoyment and had no trouble in keeping my attention both fastened and alert. So I wish you all good fortune in your whole enterprise, and wherever my small approval has any value you may be sure you have it -- all the more so since I had expected nothing of the sort. The Keeleys (the couple who came in at six) talked a long time afterwards how extraordinary your program was. Such things make all the difference.

Finally, it was very good to see you.

Faithfully,

s/ R.P. Blackmur

R.P. Blackmur

COPY

January 4, 1955

Mr. Lewis Hill
c/o Radio Station WNYC
2500 Municipal Building
New York 7, N.Y.

Dear Mr. Hill:

It was a great pleasure to listen to two of your tape recordings in your projected series this afternoon. I feel that you have arranged and projected your material and your ideas concerning it with great effectiveness and I see no reason why educational and commercial broadcasting at this time should not be enriched by your methods and ideas.

Certainly, as we agreed there is a large potential and growing audience at the moment open to appreciation of poetry. The personal appearance of poets reading their own poems throughout America in this particular period, together with the growing interest in the records made by these poets, is a certain indication to my mind that an audience for broadcast programs of poetry dramatically and intelligently arranged may be ready.

I felt that in Series "2" tapes you were completely in control of the situation; whereas, in the Series "5" (which I heard only partially) I felt that healthy experiment is still going on.

Wishing you every success in your interesting and exciting venture,

Sincerely yours,

s/ Louise Bogan

Louise Bogan

COPY

UNIVERSITY OF CALIFORNIA

Department of English
Berkeley 4, California

January 3, 1955

Dear Mr. Hill:

I have just heard with greatest interest and admiration five of your poetry recordings for broadcast: the analytical, historical, dramatic, and two philosophical backgrounds for Stevens and Lowell.

The whole idea of gradually setting the tone for the poem by a few minutes of discussion or atmosphere seems to me an excellent and important one, and much more should be done with it. The dramatic and philosophical settings seemed to me far more inventive and interesting than the critical and historical ones. I don't believe you've got the real clue for setting yet; but that will take time and much more experiment. You are now creating your own fictions of response to the poems, and they are largely ones of unease, which you believe people feel. I should try to create the fiction of the poem itself: dramatize the creation, that is the created situation, not the hypothetical response.

But the important fact is that you are making the effort to return art to its contexts, a vital job in the world today when many such contexts have been dislocated.

Truly,

s/ Josephine Miles

COPY

HARVARD UNIVERSITY

Cambridge 38, Massachusetts

Department of English

Busch-Reisinger Museum

January 12, 1955

Mr. Lewis Hill
 c/o Seymour Siegel
 Municipal Broadcasting System
 500 Municipal Building
 New York 7, New York

Dear Mr. Hill:

Family emergencies, and the death of a dear friend have prevented my attending to this matter earlier. I hope it is not too late to be useful.

My high opinion of your experimental tape recordings of modern poetry is confirmed by the collective reactions of the listening group which I gathered for you on January 2. The group included a research scientist and novelist, an industrialist and his wife (both local patrons of the arts), a cultured house-wife, a professional radio artist whose specialty is poetry, and myself.

With minor qualifications in regard to some of the details, our enthusiasm for your ideas and for the ingenuity of your imagination in devising different approaches to the program of presenting poetry on the air - and for your seasoned skill in presentation - was unanimous. We particularly congratulate you on the excellent qualities of your voice and interpretation; it seems to us ideally suited to the task of presenting poetry by radio. It combines thorough cultural and intellectual background with a keen sense of appropriateness and good taste in adapting poetry to the special requirements of mass communication. I should say that you, and others like you, could create an impact on the listening public similar to the improvement in national taste in music which radio created during the last decade or so.

You are performing a tremendous service to poetry. The more power to you!

Cordially yours,

s/ Frederick C. Packard, Jr.
 Associate Prof. of Public Speaking
 Editor, Harvard Vocarium Records
 Producer of "The Poet Speaks" Programs
 on WGH, Lowell Institute Cooperative
 Broadcasting Council

COPY

NATIONAL BROADCASTING COMPANY, INC.

Merchandise Mart, Chicago 54, Illinois

December 30, 1954

Mr. Lewis Hill
 c/o Seymour Siegel
 Station WNYC
 25 Municipal Bldg.
 New York 7, N.Y.

Dear Mr. Hill:

You asked if I would be willing to put down on paper some of the thoughts that occurred to me after listening to a few of the Poetry Project tapes. I am somewhat loathe to do this as there was no opportunity for me to listen to but two of the tapes in their entirety and I was interrupted frequently when trying to listen to even fragmentary portions of three others.

The idea of presenting such a series of programs on modern poetry appealed to me very much - providing the series were presented over an educational radio station - I am not sure any commercial station would feel it should set aside time for any program series, that, on the face of it, would attract a so-called minority or fringe audience. I know, however, that you have not had a commercial station in mind when thinking of presenting this series.

In the first place, may I say, that you have "a way" with poetry and if you personally were to voice the series, it would be excellent. The quality of your voice plus your innate ability to read poetry well would color any appraisal of the presentation.

I like the variety of format, though, personally, I thought "The Four Poems of Wallace Stevens" read on the one tape were a little "hard to take." That this could be used in a classroom lecture is understandable, but I am not sure it would be good for the radio. The method of presenting the others:

"The Trouble with Being Alive"
 "Some of the Poems of Richard Eberhart"
 "A Word by Wallace Stevens"
 "Section of a Soliloquy"

was interesting and each would hold attention and would intrigue me, for one, to listen for others and to dip further into the poems of the particular poet presented.

I have no feeling that in discussing formats it must be a case of either or - each has its distinguishing points and I should think the subject of the poem could very well dictate the format of presentation. Thus, the dialogue on Robert Lowell's poem was excellent but would not be used on the Wallace Stevens' poems.

These few random thoughts are not much in the way of objective thinking - but under the circumstances are the best I can scramble together. I would

Page 2

Mr. Lewis Hill

December 30, 1954

like to have had time enough to sit down uninterruptedly and listen to all of the programs. It is only then one can do a bit of constructive and objective thinking. I shall be interested to learn of their ultimate fate.

Thank you so much for letting me hear a portion of this tremendous project - it was very nice indeed to have you drop in and I appreciate the opportunity of talking to you over the dinner table.

Cordially,

s/ Judith Waller

Judith C. Waller, Director
Public Affairs & Education
Central Division

APPENDIX B

Summary of Expenditures on Project, July 15
1954 through January 15 1955
Compared with Original Budget

Summary of Rockefeller Budget Expenditures July 15, 1954 - January 15, 1955

<u>ITEM</u>	<u>BUDGETED</u>	<u>SPENT</u>
<u>Personnel</u>		
Director (6 months)	\$ 5,000.00	\$ 5,000.00
Secretarial assistance	1,000.00	950.00
<u>Travel</u>	2,000.00	2,122.47*
<u>Equipment</u>	710.00	694.14
<u>Miscellaneous</u>		
Postage, phone & telegraph \$250.00)		
Studio rental 75.00)	810.00	850.40
Supplies & services 100.00)		(incl. NARB item)
N.A.R.B. overhead 385.00)		
<u>Contingencies</u>	<u>450.00</u>	<u>280.68</u>
TOTALS	\$ 9,970.00	\$ 9,897.69
 (Actual totals at Duncans Mills, excluding NARB overhead item at Urbana		
	\$ 9,585.00	\$ 9,512.69

Advances made from Urbana to Duncans Mills to Jan.15, 1955	\$ 9,585.00
Balance remaining at Bank of Berkeley, Lewis Hill-NARB account, on Jan.15, 1955	<u>72.31</u>
Total Cash Expenditures by Hill to Jan.15, 55	\$ 9,512.69

* \$175.00 of this sum is outstanding in a cash advance for travel expenses to Los Angeles and environs. Refund of some portion is probable.

Rockefeller Project

March 2, 1955

Mr. Lewis Hill
c/o KPFA
Berkeley, California

Dear Lew Hill:

This acknowledges receipt of the tape recorder and the typewriter. The shipment arrived yesterday and we unpacked it today.

Many thanks.

Sincerely,

Frank E. Schooley
President

FES:js

cc: Dr. H. J. Skornia ✓

May 7, 1955

Mr. Lewis Hill
c/o Radio Station KPFA
Berkeley, California

Dear Mr. Hill:

Mr. Harold E. Hill asked me to write you, inquiring as to whether or not you had insured the recorder and typewriter we received early in March.

We find that the machine (the typewriter) is in need of repair and it is our opinion that it was damaged in the course of shipment. If you have any information, any papers, etc. we would be pleased to hear from you as soon as possible.

Sincerely,

Winifred Coatney (Mrs.)
Secretary

Low Hill

Staff

- 1) Request to Rockefeller
- 2) Leave balance in till new check recd, OK
- 3) Report is very esoteric
- 4 (P. 13) mighty inadequate evaluations result from this hasty treatment.

5) P. 14 - Conclusion
Series II method rest.

6) Style! (my God!)
cf. middle of p. 15,
re Miss Moore

7) P. 16 - apologies
line 8 or so.

8) P. 17 (good)
WNYC - + RPPA.
don't like the "if" phrase - an out

9) - limits largely
dodge to help
KFFA -

Hill + other
salaries,
engineers, etc

10) \$900⁰⁰ a month
for this?

THE ROLE OF NATIONAL ASSOCIATIONS*

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Pick up the New York telephone book and turn to the letter "N." After the word "National" you can find the following twenty-one different words that indicate some form of human association--national association--for one purpose or another. As you hear this list, please note the flavor and the connotation that each of these words conveys. Before each comes the word, "National": Academy, Alliance, Association, Authority, Board, Bureau, Club, Committee, Conference, Council, Federation, Foundation, Guild, Institute, League, Legion, Organization, Registry, Service, Society, and System. Will Rogers once observed that an American was willing to join almost anything but his family. But these names are not the names of anything. They are not even synonyms. They are not equivalent. Each has a special flavor of meaning to each of us, and probably no one of these words means exactly the same to all of us. Such a formidable choice of names poses my subject in the form of a question: What is the role of a national association?

In the first place comes the fact that these names all share the adjective, "National." I suppose that this offers but another instance of the fact that we live in an era of intense nationalism, so the word, "National," reassures us all, suggesting unity, loyalty, safety and power, scope and influence, largeness if not grandeur. In other countries and other centuries some other adjective than "National" has held similar sway--"Royal," "Imperial," "Holy," or "Roman." But today the word is "National," and in that magniloquent word I think I am right in suspecting the chance of a trace of self-deception, precisely because we like the flavor of what is called national, for few of us are free from the human frailty so neatly ticketed in the French phrase, "il se paye en mots"--"He rewards himself in words." Sleight of hand hides little to compare with what sleight of tongue conceals.

Edmund Burke said that when you find a concealment, you make a discovery. In any event, this momentary pause over the word, "National," leads to the recognition of two types of national organization. These types are not mutually exclusive; they usually march on each other and at times overlap or blend. So perhaps it would be better to say that national organizations present a graded scale or gradual spectrum, whose two extremes have the following characteristics:

At one end are those national associations whose purposes and interests are so specialized, and whose protagonists and champions so few, that only by drawing upon the whole nation can they hope to assemble an effective band of enthusiasts. Hence the word, "National." Their purpose is to stimulate a nationwide interest in their programs, to advertise, to evangelize and make

*Presented at the annual banquet of the National Association for Mental Health, New York City, October 24, 1954.

converts. Their leaders are usually self-appointed and sometimes even self-anointed, for almost no electorate exists, since followers are still to be found or even made. Local chapters do not exist; the need for them exists, but they are not yet in being. Such pioneering national organizations seek above all to stimulate and create.

At the other end of the scale there are national organizations with a quite different major task. Their major function and purpose is to coordinate a group of already existing agencies, local chapters, or constituent societies. They take such names as federation, alliance or league. Their purpose is to serve their constituent members, reconciling internal differences, protecting their collective interests, and providing a forum or mouthpiece to express the consensus of their members' views.

Each of these extreme types shows the defects of its qualities. On the one hand the lonely pioneering zealots are likely to suffer from the limitations of extreme individualism and the vagaries and vicissitudes of unreflecting independence. Their contributions to their cause, though daring and sometimes noble, remain all but unorganizable, so personal are they, so emotional, fitful, unpredictable, and radical. They improvise because they are in a passionate hurry, for all too often they cannot survive the death of their founders. In contrast, the other type--the federations--tend to conservatism and compromise, subservient at once to their electorate and to the past. Their leaders resemble cautious moderators more closely than intrepid pioneers. Obviously these extremes have each great merits; we can express no preference.

But beneath both these characteristic forms of behavior, what is the raison d'être, the ultimate and common justification, the essential vitality of national associations? It is this: in a democratic society we citizens as mere laymen can exercise, individually and by association, the eternal vigilance that is the price of liberty. We do not have to leave what interests us to the experts or to a government bureaucracy. We do it ourselves--amateurishly perhaps, but by ourselves. That is both the privilege and the price-tag of living in a democracy. It has been neatly observed that he who knows how will always find employment and he who knows why will be his employer. In a democracy we rely upon the citizens to know why--to be the employer. As a result our national associations by their mere existence accomplish an act of faith--one might say the superlative act of democratic faith. They exemplify the belief that leadership depends on the followers, not on the divine right of kings, or dictators, or specialists, or administrators, or anything as narrowly logical as efficiency. In essence a national association disputes the finality of any control from above downward. The strength of a national organization lies in well-informed participation that is steady, but imaginative. Napoleon held that if you want some public service done well, get experts to do it, and then get intelligent laymen to say whether or not it has been well done. This same layman's judgment I look to be supplied first by national organizations and--often at long last if at all--by the electorate at the polls, for a conviction widely enough spread may well find utterance in legislation.

If the justification for such efforts as national leagues, associations, bureaux, conferences, and so on, relates to the preservation of your liberty, what considerations may best decide which of so many organizations you will

choose to work in or belong to? The deepest need of any organization is to be needed. Perhaps, therefore, you may well select those societies that try to meet the needs you feel most deeply.

The depth of feeling regarding mental health, the conviction that infuses the membership of your organization--The National Association for Mental Health--distinguishes you. Most other people who have had close contact with mental disorder react to it with panicky aversion. And most of those who have had no such contact avoid or evade or ignore the subject entirely. Your realism and courage do you honor. I know that some of you, and I could hope that all of you, have enough historical perspective to realize that mental diseases afflicted the human race long before cures were found and long before the nature of the disease was understood. But you show courage in facing the fact that a similar distressing ignorance will continue unchanged unless those of us who feel the call do something about it. "Hope deferred maketh the heart sick"; it may be a long road to follow, and there will be those who will fall out, discouraged or even angered by frustration. The task is really hard--so heroic that I cannot find it in my heart to blame those who do not always match their hopes with patience and tenacity.

Sometimes I wonder whether membership in national associations of the pioneering type might not wisely be limited to three years, in acknowledgement of the usual duration of human enthusiasm for truly difficult undertakings. And then, after this probationary novitiate, could come the opportunity for reenlistment, as senior members, for our more tenacious characters, our more distinguished and devoted citizens.

✓ In any event, national organizations that have really difficult and discouraging tasks must see to it that their members get a sense of significant participation as individuals in something great. Indeed some serious, but probably productive study might be devoted to the question, "Whence comes real satisfaction to our membership?" With radio, TV, movies, ball parks, stadiums, congressional investigations, and spectacles supported by advertising or government, we have become a nation of spectators with hardly better than a 15-minute span of attention, hypercritical and hard to please, attentive only to superlatives, to horror or amusement.

If we seek to know whence comes real satisfaction to our membership, let us look at ten kinds of activity characteristic of national associations. Somewhere in the list nearly every one of you could fit in, contributing your talents and experience, not as mere onlookers, or passive stockholders in affairs run by "the management," but as participating members.

A national association can do the following:

1. Inform the public and focus attention upon the present state and the potentialities of the association's chosen field. It can give advice on request. In George Stevenson's skill and wisdom as an adviser you have an excellent record and example of this advisory function.
2. Stimulate the creation, and aid in the formation, of local chapters--state, county, and city--of the national association.

3. Inform and encourage members by holding at least one general meeting a year, and by the maintenance of a journal and a central reference library with an active lending service.
4. Initiate or sponsor studies by staff or even by members--studies related to the chosen field--and distribute the reports thereon.
5. Foster and support research done by others. In the choice of research projects I would beg that you give deliberate attention to the balance between the gilt-edged and the speculative--to use the phrases of an investment portfolio--for that distinction deserves attention. And I would also beg you to help in the search for causes of disease, for without knowledge of causes the task of prevention becomes haphazard and discouraging.
6. Standardize the qualifications of persons engaged in the types of work supported, facilitate recruitment in every possible way, and when necessary maintain a registry of well-qualified personnel to be employed in special fields.
7. Coordinate the field with others related to it; avoid preciousness and isolation. None the less, protect the field from encroachments by others who appear ready to ignore or sacrifice or even attack the work in hand.
8. Collaborate with government and tax-supported agencies. For example, legislatures have been known to appropriate large sums for the control of disease, but nothing whatever for finding out how best to do it. Government officials are often the first to recognize and appreciate non-governmental organizations--especially if such organizations decline to boast of their own accomplishments in contrast with occasional governmental limitations, mistakes, or ineptitudes.
9. Raise funds for the association's budget. The Dean of the Faculty of Arts and Sciences at Harvard, McGeorge Bundy, recently said, "The excellence of Harvard is not in the first instance a product of its financial resources. Fundamentally its resources are the reward of its excellence." It is a pleasure to quote some one else in point of one of the more austere of my own convictions. And I would add that I found long ago, when I used to be told that a situation "presented a real challenge," that all too often the use of that word, "challenge," meant merely that there was a deficit. From such a sad fact I would offer the--I hope, not too blunt--opinion that a record of high performance offers more challenge to a wise donor than does a deficit.

While we are on the subject of finances, I would offer the simple calculation that an organization that sets aside 5 per cent of its annual income as endowment to pay interest at 4 per cent will, if its annual income is \$30,000, reach an endowment income of \$1,400 annually after twenty-five years, even without compound interest. What size of stable income you would have to-day if you had begun twenty-five years ago such a 5 per cent sequestration of your annual income, I don't know--and perhaps it is too painful to elaborate. But it would be large and dependable. The tasks of this association will not be completed in the next fifty years, and some such sequestration of income might serve to remind you that you seriously need some dependable continuing endowment income.

10. Increase membership--especially in local chapters. The Red Cross has an admirable history--of getting membership of this decentralized and widely shared kind.

After this brief review of what a national association can do and actually does accomplish, let me turn to the criteria that may be applied by any national organization with the idea of self-improvement. These criteria may be internal or external--questions properly asked inside the family, as it were, or likely to come from the outside.

Within the organization, what would you say of the quality of your communications with each other--written and spoken? It is a question simple in form, applicable to each member, and always a point where improvement can be begun at any time by any one.

I refer to the cardinal qualities of communications of any sort--frequency, brevity, completeness, promptness, and sincerity. In many organizations the letters and conversations are rare, but long and verbose, incomplete and hastily composed, reluctant and delayed, and--for reasons that cannot be justified--sometimes lacking in candor.

Next, do your officers--not the executives, but the elected officers--really know what is going on? And have you trustees who have the time and the ability to brood upon the affairs of the organization, upon its potentialities as well as its policies?

On the subject of budget, I have already mentioned the importance of endowment income. For the year ended September 30, 1953, your interest income was only \$263.84 out of a total income of \$586,631.47. That seems to me extremely small, for it is only forty-four thousandths of 1 per cent. As for temporary support, experience has shown me more than one example of the risk to any national organization of depending on any one source for more than one-third of its total income. And I might add that I have come to that opinion slowly and reluctantly. I am still nettled by a wry definition I heard years ago of a national association as "an outfit whose head is in the clouds, whose hands are in the air, whose foot is in the door--and supported by the Rockefeller Foundation." There are times when the well-known analogy of priming the pump proves to be exactly that--and initial help from a foundation is justified. But the pump-priming argument has something glib about it unless the most conscientious attention be given to making the pump work afterward, for that is where the justification lies. In other words, pump-priming, though a neat figure of speech, describes a great obligation.

Is your membership growing? What is its turnover? What is the age composition of your membership? What is its trend--toward an older or a younger membership? What studies have been made comparing this association's membership with that of other national organizations? Are the possible activities open to members made vividly clear to your new members? How are the services given by your members acknowledged? Is a significant bit of service sure to be recognized? Or do you have the trouble of a church I used to know, whose members were described as "worshipping the Lord with a cross on one shoulder and a chip on the other"? Does the unselfishness of your ends excite, or even excuse, jealousies and vanities in the members in attaining those ends?

Let us turn from soul-searching to what may be said or thought by others about you. From the outside, the effectiveness of a national organization may be judged by how widely and accurately its work and purposes are understood and supported by the public; by the character as well as the size of its membership; by the excellence of its studies and the range and reliability of its information services; by the measure of pioneering in its programs as well as the quality and continuity of its routine services; by the growth and quality of local chapters and the help given them by national headquarters; and--an item often ignored--by the extent to which the national organization gives to the local chapters and even other local groups the credit for progress made.

Obviously the annual report of a national society or league deserves careful consideration. I have come to feel that short reports are better than long ones. This is not because they are easier to read, but because short reports can reveal excellent work, but cannot hide the lack of it. You can cover any cadaver if you have plenty of sheets--of paper. In these times of ignored, but undeniable inflation, an annual report might well contain a table showing the loss of purchasing value of the dollar, and the correction to use in comparing the actual purchasing value in to-day's dollars of every budget back to 1915. If allowance were thus made both for the loss in the purchasing value of the dollar, and for the steady growth of our national population, we should, I suspect, stare at each other in surprise at the shrinkage of per-capita support for many of our national organizations.

I have offered you some comment on the nature of national associations, their intimate relation to democratic citizenship, the range of their work and purposes, some ten of their major activities or potentialities, and some of the criteria by which they can be judged both from within and from without. I offer all of this in the mood of an old French friend who said, "Remember, my boy, you can have anything you want in this world, only don't forget to pay for it." The psychology of high endeavor is a subtle matter, and we can wisely bear in mind what has been said of the alcoholic--he doesn't want to stop drinking; he only wants to want to stop drinking. In short, you are what you are; it is not enough to want to want to do better, for accomplishment must be paid for in another currency than that of appearances.

Perhaps these comments have seemed too analytical and matter of fact, too lacking in emotional resonance and fervor. If this organization were devoted to some abstract principle like the single tax, or even a purpose as concrete as the reduction of our high tariffs, then another kind of address might have been in order. Far more stirring and eloquent than any words, there stands, at no impossible distance from any of us, a mental hospital we could visit for one whole day. From the agonized compassion renewed by one thoughtful visit, we could obtain enough emotional drive to take us through another winter in steadfast conviction of the value of this National Association for Mental Health.

Suggested request to Rockefeller Foundation:

That the sum now on deposit with the University, plus an additional grant of \$4,624.12, be made as grant to University of Illinois for purpose of holding an educational broadcasting seminar in cooperation with the National Association of Educational Broadcasters.

Since the 1949 and 1950 Allerton House Seminars on Educational Broadcasting, made possible by previous grants from the Rockefeller Foundation, great progress has been made, in both radio and television broadcasting. Now a re-evaluation of those two seminars, along with an evaluation of the present situations, and a look at what the future holds are needed for all education. Such a seminar would help clarify the needs and goals of educational broadcasting.

As an indication of current problems, there is the need for a philosophical determination, the involvement of broadcasting in the whole educational program which now faces the pressure of the great influx of new students at all levels, in-school or in-college, and the adult area.

Such a seminar would call for a 10-day meeting, with 25 selected participants, and resource personnel or consultants to aid in guiding the Fellows in their considerations of the problems and possible directions.

Such a proposal could be carried out in terms of the following budget:

25 Fellows, 10 days' maintenance, @ \$8.50	\$ 2,125.00
25 Fellows, travel, average 1500 miles, @ \$.06 per mile	2,250.00
Consultants, resource personnel, including honoraria, travel and maintenance	2,000.00
Reporting, editing, and publication of proceeding	1,951.00
Administrative expense, 5%	837.00
Contingencies, 7%	<u>837.00</u>
Total	\$ 10,000.00

11-8-55

*Redrafted from Scholey
request to Rockefeller,
for Kelly.*

Rockefeller (file)

TENTATIVE PROPOSAL, Architectural Short Course, University of Illinois
1956

General Theme:

Continuing Education for the Architect:

Theme for 1956:

Television

- a. In the Home (one day)
- b. In industry (one day)
- c. In the schools and colleges (two days)

Architecture Short Course, 1956:

Sometime, October or November

(not week of October 15-19 -- NAEB convention in Atlanta)

All, or part of Short Course, co-sponsored by U of I Dept. of
Architecture and National Association of Educational Broadcasters.

Possible cooperators:

= RTMA

- a. Radio Mfg. Assn. of television sets (for homes)
- b. Dage, Tarzian of Bloomington, Indiana (for industry)
- c. RCA/ General Electric/ DuMont (for education)
- d. Educational TV broadcasters (for education)

NAEB would seek supplementary grant to cover additional Short
Course costs, especially in Television in Education area. Amount
and exact purpose would be determined jointly by Architecture and
NAEB.

Went in as \$10,000 request

Scanned from the National Association of Educational Broadcasters Records
at the Wisconsin Historical Society as part of
"Unlocking the Airwaves: Revitalizing an Early Public and Educational Radio Collection."



A collaboration among the Maryland Institute for Technology in the Humanities,
University of Wisconsin-Madison Department of Communication Arts,
and Wisconsin Historical Society.

Supported by a Humanities Collections and Reference Resources grant from
the National Endowment for the Humanities



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